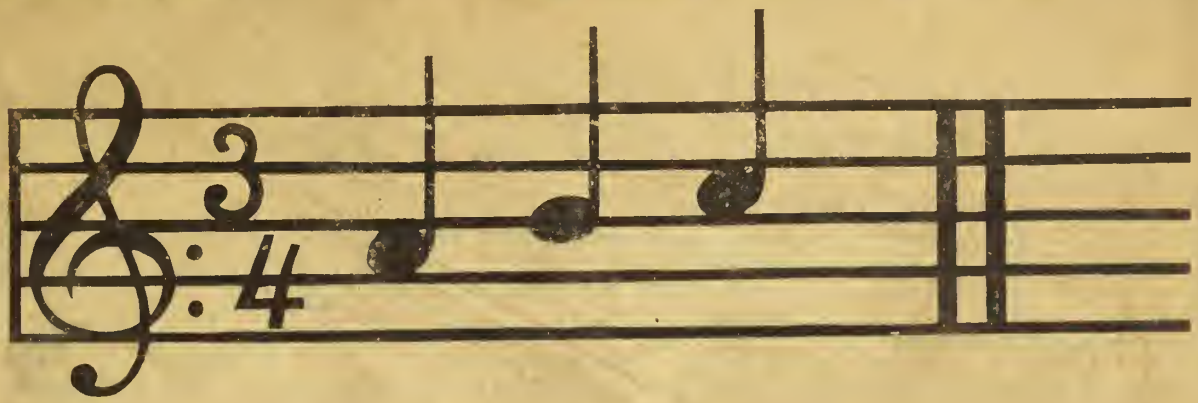
(Askin)



MUSICAL MONITOR

NEW YORK WM. A. POND & Co. 547 BROADWAY.

PRESBYTERIAN HISTORICAL SOCIETY

SCB
2340

Ac15735

Digitized by the Internet Archive
in 2012 with funding from
Princeton Theological Seminary Library

http://archive.org/details/monitorne00curt

THE

MUSICAL MONITOR:

A

NEW VOCAL METHOD

FOR

SCHOOLS.

BY

GEO. HENRY CURTIS.

NEW YORK:

Published by WILLIAM A. POND & Co., 547 Broadway.

PREFACE.

TWENTY years, or more, have elapsed since special Teachers of Music were appointed in the Common Schools of the City of New York and Brooklyn. During that time, much musical labor has been done, not only by those special teachers, but by those Principals and regular teachers who love music, and sincerely desire to see it recognized as one branch of a Christian education. Where such love and recognition of the divine art are wanting, or have been ignored, the musical progress has been slow, and the results contemptible. It is safe to state that real progress in reading vocal music, in either of the three departments —Primary, Intermediate, or Supplementary—is, and will be, dependent in a great degree upon the intelligence and active co-operation of the Principals. Of course the instructor in music should have a system in imparting the elements of musical notation, and should be a live person, ready and willing to work, and tireless in the performance of duty.

But if notation and the elements of vocal music are to be taught thoroughly, the instructor should have a fair chance: by which is meant that he should have a reasonable amount of time, smaller classes, absence of interruptions, less responsibility in the matter of show music, the average discipline of the schools, and a degree of faith on the part of the Principals and subordinate teachers that will encourage him and lead him to steady and persistent effort. This is the more necessary, seeing that not a few bigots in American society, studiously confounding the influence of music with the miserable words and scenes which it is so often forced to make attractive, cry out with the apostate Gavazzi that "the arts are Pagan." Others withhold their encouragement because they think that a technical knowledge of the elements of vocal music is entirely too difficult for children of the average age and intellect in our schools to acquire. "What can you do with the subject of musical notation," said a sagacious and popular Principal, "with my thousand boys, having only one hour per week, and half of that taken up by declamations from boys, and speeches from officers and visitors?" Answer,—"Not much." Said another Principal, a genius in his way, with a frankness worthy of a better view of the subject, "The trouble with you musicians is, that you fancy that music is a regular study in the schools, when you know it is not, and never will be!" Said another Principal, known also as a successful teacher of music, taking the artistic view, "Public School singing mars more voices than it makes." A fourth will give every opportunity to teach by ear and imitation, but will vote the blackboard and the slate veritable nuisances in the musical way. On the other hand, there are Principals who take a more hopeful and practical view of the subject; furnish advanced classes of a reasonable and manageable number; require the written exercise and the constant use of the blackboard; appeal to that enlivening spirit of emulation which excellence in musical performances inspires more quickly and more intensely, perhaps, than any other school exercise; and require teachers of their respective classes to watch and keep a record of the *musical status* of their pupils as carefully as they do a record of their progress in other studies. Discipline like this will as certainly secure progress in the reading of plain vocal music as quickly and as effectively as it will secure progress in the study of arithmetic.

But in view of such extraordinary diversity of opinion and action among those who control the educational career of the rising generation, the question naturally arises: What do you propose to do about it? The writer ventures upon no new theory when he points to the method adopted in this work to effect a thorough and radical change in the mode of presenting the subject to the higher classes in the primary, and the lower classes in the Grammar departments. This method has been tried; and the results in the Grammar, or Intermediate Departments of those schools in which it is the author's pleasure and privilege to teach, have been satisfactory to all concerned.

The MUSICAL MONITOR is intended primarily for the use of the young teacher and her pupils in our schools, starting without piano, and with nothing but the C tuning fork, and the ordinary but necessary ability to sing and explain the scales in regular order. In this case, the slates should be brought into constant use, as in arithmetic. Secondly, when the labor is performed by the special music teacher, the blackboard only may be used, as the time is too limited to look after the slate exercise. In either case the lessons should be continuous, and without interruption, during a three years' or four years' course. The higher classes of the primary, and the lower classes of the grammar departments afford the most promising field for commencing the study of the elements of music, on account of the tenderness and flexibility of voice in those who fill up those classes. Especially is this true of the boys, who, if not musically trained somewhere between the age of 10 and 14, will, as a rule, yield no vocal musical fruit till the romantic days of early manhood.

It is believed that those signs which are recognized as primitive in our present notation, should be consecrated to the use of sacred music, at a time when musical as well as all other impressions are the strongest, and the most lasting. Therefore those more primitive signs have been preferred in presenting the elements of this work, associated with words of permanent and high moral value. This course seemed indispensable to the author, not only for the reason that these primitive signs lose much of their significance by early disuse, but for the better reason, that there should always be a marked distinction between the sacred and secular in music. This distinction is not always recognized by operatic and secular music writers, when they reduce their compositions to a visible form; but they well know that it exists, and cannot be ignored. Patriotic music is next in order for the young, and the MUSICAL MONITOR will be found to contain a good variety of it. The Sentimental and the Cheerful follow, and with a well grounded hope that the work may prove extensively useful, it is sent forth on its errand.

G. H. C.

Entered, according to Act of Congress, A.D. 1870, by WILLIAM A. POND & CO., in the Clerk's Office of the U. S. District Court for the Southern District of New York.

J. W. TAYLOR, MUSIC PRINTER, 11 VANDEWATER ST., N. Y.

INDEX TO THE COURSE OF INSTRUCTION.

Part I.—Primary Course.

LESSON. PAGE.

I. On the Major Scale (by imitation)... 5
II. Vocalization..... 14
III. On the Minor Scale (by imitation)... 15
IV. On the Staff and Treble Clef..... 17
V. On the Major Scale (by written signs) 18
VI. 1, 2, 3 and 4 of the Major Scale..... 20
VII. 1, 2, 3, 4 and 5 of the Major Scale.. 21
VIII. 1, 2, 3, 4, 5 and 6 of the Major Scale. 22
IX. 1, 2, 3, 4, 5, 6 and 7 of the Major Scale. 23
X. The Major Scale extended..... 25
XI. The Major Scale in Seconds and Thirds 26
XII. Seconds, Thirds and Fourths..... 27
XIII. Seconds, Thirds, Fourths and Fifths. 28
XIV. Seconds, Thirds, Fourths, Fifths and Sixths..... 29
XV. Seconds, Thirds, Fourths, Fifths, Sixths, Sevenths and Eighths..... 30
XVI. Intervals in close order..... 31
XVII. The Bass Clef..... 32
XVIII. Major Scale, Bass Clef..... 33
XIX. The Common Chord Major, Bass Clef. 34
XX. The Common Chord and Attendant Harmonies, Bass Clef..... 35
XXI. Common Chord and Attendant Harmonies, Ascending and Descending. 36
XXII. Single Bars, Double Bars, Measure and Accent..... 38
XXIII. Whole Rest, Two-fold Meas. Unacc. 39
XXIV. Double Whole Rest and Whole Rest; Two-fold Measure, Acc. and Unacc. 39
XXV. Half Note and Half Rest: Two-fold Measure, Accented and Unaccented. 41
XXVI. Quarter Note and Two-fold Measure, Accented and Unaccented..... 42
XXVII. The Dot: Three-fold Measure Acc. 42
XXVIII. The Dotted Quarter Note and Plain Eighth Note in Three-fold Measure, Unaccented..... 43
XXIX. Eighth Note and Rest: Three-fold Measure, Accented..... 44
XXX. The Tie and Dot: Four-fold Measure, Accented..... 45
XXXI. The Slur: Four-fold Measure, Unaccented..... 47
XXXII. Tie and Slur: Six-fold Measure, Unaccented..... 48
XXXIII. Dotted Eighth Note, Plain Sixteenth Note and Rest, Six-fold Measure, Unaccented..... 49
XXXIV. Nine-fold Measure, Unaccented..... 50
XXXV. Twelve-fold Measure, Accented..... 51
Recapitulation..... 52
XXXVI. The Accidental Sharp and Natural.. 53
XXXVII. The Accidental Flat and Natural.... 54
XXXVIII. Piano, Soft: Forte, Loud..... 54
XXXIX. Staccato, Short and Distinct; Legato, Smooth and Flowing..... 55
XL. Crescendo, Increasing in Volume of Sound; Dimmuendo, Decreasing.. 56

Part II.—Intermediate Course.

I. Daily Discipline in Vocalization..... 57
II. Major Scale in C, with Common Chord and Attendant Harmonies..... 67
III. Major Scale in C, and Attendant Harmonies in Three-fold Measure..... 70
IV. Major Scale and Attendant Harmonies Divided..... 75
V. Comparison of the Major, Minor and Chromatic Scales..... 80
VI. Key-note or No. 1, of the Major Scale changed from C Major, to G Major. 86
VII. Key-note or Number 1, of the Major Scale changed to D..... 96
VIII. Key-note or Number 1, of the Major Scale changed to A.....110
IX. Key-note or Number 1, of the Major Scale changed to E.....124
X. Key-note or Number 1, of the Major Scale changed to B.....134
XI. Key-note or Number 1, of the Major Scale changed to F♯.....142
XII. Recapitulation.....146
XIII. Scale Accompanied.....147
XIV. Key-note or Number 1, of the Major Scale changed to F.....154
XV. Key-note or Number 1, of the Major Scale changed to B♭.....168
XVI. Key-note or Number 1, of the Major Scale changed to E♭.....176
XVII. Key-note or Number 1, of the Major Scale changed to A♭.....184
XVIII. Key-note or Number 1, of the Major Scale changed to D♭.....188
XIX. Key-note or Number 1, of the Major Scale changed to G♭.....195
XX. Recapitulation.....202

Part III.—Supplementary Course.

I. Daily Exercise in Vocalization.....203
II. Two-part Exercise, Chromatic Signs in C. 207
III. " " " " " 207
IV. Rests and Slurs.....207
V. Staccato and Legato.....208
VI. Long Phrases, in Bass Clef.....208
VII. Appoggiaturas, and Dotted Notes.....208
VIII. Legato, Staccato and Imitations.....209
IX. Direct and Inverted Turns and Triplets. 209
X. Syncopations, Ties and Sforzando.....209
XI. Staccato, Legato and Short Imitations. 210
XII. Long Phrase, Staccato and Short Slurs. 210
XIII. Imitations and Syncopations..... 211
XIV. Short Imitations in Strict Harmony.... 211
XV. Short Phrases in Staccato and Legato.. 211
XVI. Triplets and Sextelets in $\frac{9}{8}$.....212
XVII. Dotted Eighths and Syncopations.....212
XVIII. Triplets and Sextelets in $\frac{12}{8}$.....212
XIX. Long Relations in Strict Harmony.....213
XX. Short Relations in Free Harmony.....213
XXI. Short Phrases in $\frac{6}{8}$.....213
XXII. Exercise a la Polacca.....214
XXIII. Long Legato Phrase in Sixty-Fourths..214
XXIV. Fore-notes, Appoggiaturas, Repeated Staccatos and Sextelets.....214
XXV. Long Phrase in one and two parts....215
XXVI. Solfeggio in two parts.....215

INDEX TO THE PIECES SACRED AND SECULAR.

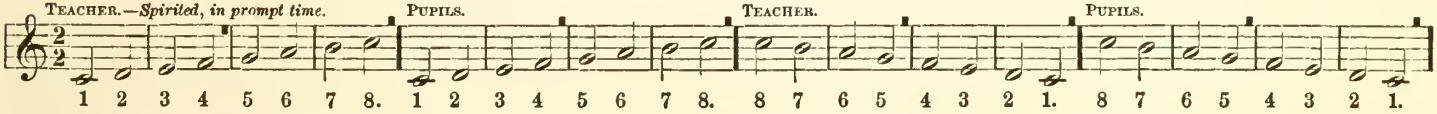
	PAGE.
Adeste Fideles	112
A Good Rule	70
Act on the Square	122
Abide with me	178
Austrian National Hymn	179
All Forward	147
A Mother's Love	86
Addio	227
A Kind and Gentle Child	232
Bunker Hill	138
Break, Break, Break	128
Breslau	136
Balerma	111
Beethoven	76
Bonnie New Moon	186
Birds are Singing	237
Bonum est Confiteri	239
Benedic Anima Mea	240
Come to the place of Prayer	189
Cradle Song	83
Coblenz	82
Captain Jinks	120
Christmas	126
Cantate Domino	239
Deus Misereatur	240
Duke Street	177
Dix	113
Dennis	155
Dont let the Roses Listen	106
Duet of the Two Men-at-Arms	164
Easter	169
Far away the King doth stray	162
Flag of the Free	100
Far, far at Sea	87
Faintly flow thou falling River	82
Forget me not	230
God save the Queen	127
Good Night	135
God save America	77
God for our Native Land	69
God provideth for the morrow	75
Home, Sweet Home	196
Howard	193
Hail to the Chief	190
Happiness	97
Hail to thee, victor Grand	127
Here's to the President	127
Hursley	156
Heber	148
Hail Columbia	114
Harvest	70
Italian Hymn	87
I love the early morning	89
I wish I were a little bird	71
Innocents	125
I'm leaving thee, my Mother dear	150
I will not fear	231
Jerusalem the Golden	97
Jerusalem	135
Just like life	230
Jubilato Deo	238
Lullaby	102
Lord, with glowing Heart	179
Little bird on the green tree	194
My Native Home	155
Melcombe	126
Morning	153
Mendon	175
Mariner spread thy Sail	88
Manoah	112
My Country, 'tis of thee	127
Merton	156
My Dear Young Friend	176
Messiah	190
Nutfield	98
Nuremberg	88
Narenza	76
No Surrender	139
Not for Joseph	172
O, Swallow, happy Swallow	224
O, tell me gentle River	82
O, why amid this Heaven of Joy	114
O, spare my flower	169
O'er the calm and sparkling waters	220
O, call my brother back to me	189
O, could I teach yon warbling bird	218
Raymond	143
Riding Song	149
Russian National Hymn	99
Santa Lucia	152
Spring	111
St. Patrick's Day	160
Sunrise	136
Scots wha hae	137
Sinclair Lithgow	233
She shone in beauty	140
St. Ann's	68
St. George	71
St. Albinus	82
St. Peter	178
Serenade	201
The light in the window	166
The Star Spangled Banner	170
'Tis evening brings my heart to thee	174
The School of Jolly Boys	180
Troika	182
The Pearl	185
The Child and the May Fly	192
The Old Hundreth	197
The Red Sarafan	198
The Steamer	231
The Christmas Chimes	235
The God of Nature	67
The Voice of Spring	68
The Broadway Toff	72
The Flag of our Union	74
To a flower	76
The Star of Home	78
The Red, White and Blue	89
The Cuckoo's Notes	92
The Streamlet	78
The Brook	104
The Minutes' Appeal	113
The Marseille's Hymn	116
The Foolish Shepherd	118
The Travellers Return	125
The Miser and the Mouse	131
The Maister	148
The old cottage clock	157
Vesper	185
Venite Adoremus Dominum	234
Venite Exultemus Dominum	238
Vienna	87
Wilmot	68
What does it matter to me	84
What does little birdie say?	94
Warren's Address	137
Winchester New	151
Windsor	171
Yes, the year is growing old	143
Yankee Doodle	197

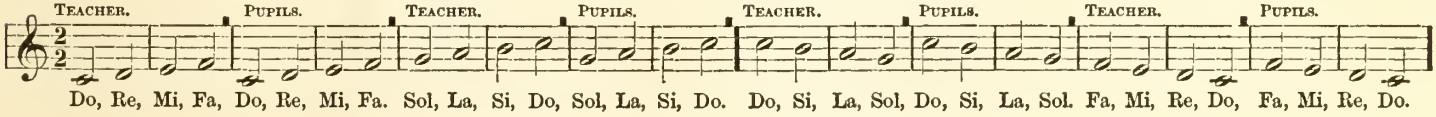
PRIMARY COURSE.

LESSON I.

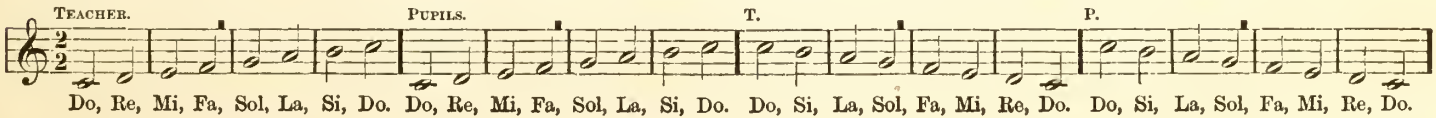
ON THE MAJOR SCALE.

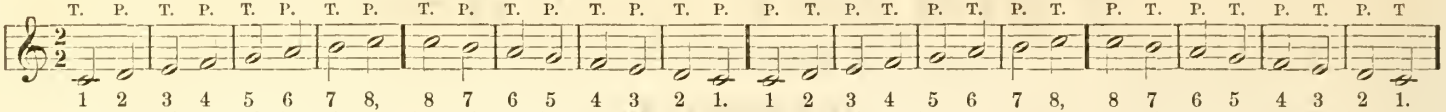
FOR PUPILS OF THE TWO UPPER GRADES IN PRIMARY SCHOOLS, MALE OR FEMALE.

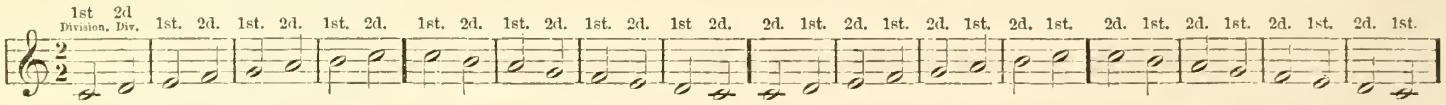
Exercise 1.—The teacher will sing the following Scale, requiring scholars to imitate immediately afterward, first with numerals, then with syllables. In ascending passages change to the falsetto or medium register on *Sol.* In descending sing the falsetto or medium throughout. If no piano, melodeon or other instrument be at hand, the teacher should have a C tuning-fork. Repeat until satisfactory.

Ex. 2.—Sing the first four notes of the scale in one breath, and the second four in a second breath. The sign (𝄽) shows where breath is to be taken. Sing this Example many times, until the pupils become acquainted with the order of the syllables.

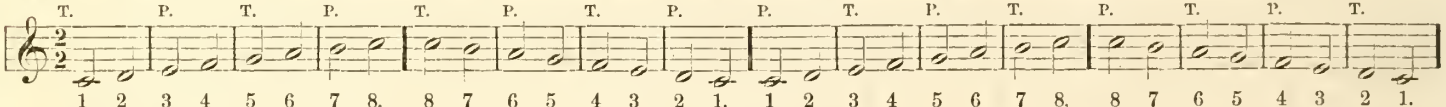

TEACHER.
PUPILS.
TEACHER.
PUPILS.
TEACHER.
PUPILS.
TEACHER.
PUPILS.
Do, Re, Mi, Fa, Do, Re, Mi, Fa. Sol, La, Si, Do, Sol, La, Si, Do. Do, Si, La, Sol, Do, Si, La, Sol. Fa, Mi, Re, Do, Fa, Mi, Re, Do.

Ex. 3.—Occasionally there will be a boy—seldom a girl—who cannot sing the scale. Require such to listen and not to sing.

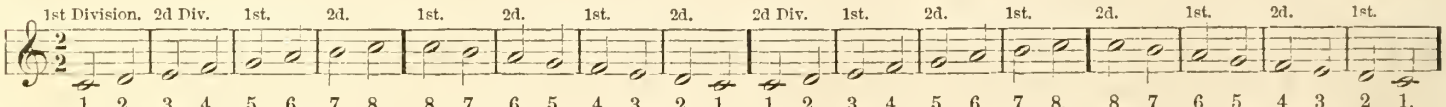


Ex. 4.—Exercise 4 may be sung alternately by teacher and pupils; afterwards by two divisions of pupils, or by boys and girls alternately, and *vice versa*. Sing with numerals and syllables.

T. P. T. P. T. P. T. P. T. P. T. P. T. P. T. P. P. T. P. T. P. T. P. T. P. T. P. T. P. T
1 2 3 4 5 6 7 8, 8 7 6 5 4 3 2 1. 1 2 3 4 5 6 7 8, 8 7 6 5 4 3 2 1.
Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do. Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do.

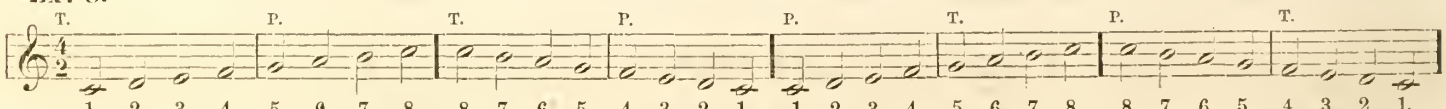
Ex. 5.—Ex. 5 with numerals and syllables, as in Ex. 4.

1st Division. 2d Div. 1st. 2d. 1st. 2d. 1st. 2d. 1st. 2d. 1st. 2d. 1st. 2d. 1st 2d. 2d. 1st. 2d. 1st. 2d. 1st. 2d. 1st. 2d. 1st. 2d. 1st. 2d. 1st. 2d. 1st.
1 2 3 4 5 6 7 8, 8 7 6 5 4 3 2 1. 1 2 3 4 5 6 7 8, 8 7 6 5 4 3 2 1.
Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do. Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do.

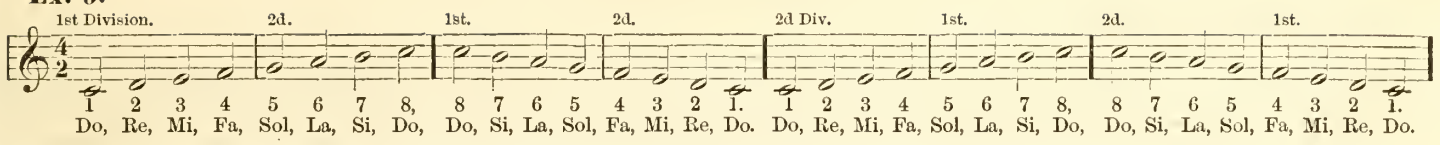
Ex. 6.—☞ *Teacher must insist upon absolute certainty in sound, numeral, and syllable.* Repeat until this certainty is satisfactory.

T. P. T. P. T. P. T. P. P. T. P. T. P. T. P. T.
1 2 3 4 5 6 7 8, 8 7 6 5 4 3 2 1. 1 2 3 4 5 6 7 8, 8 7 6 5 4 3 2 1.
Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do. Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do

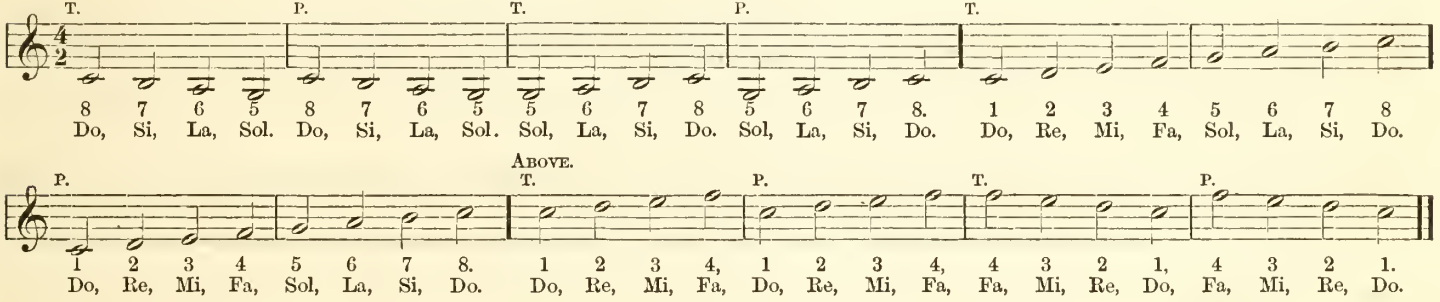
Ex. 7.

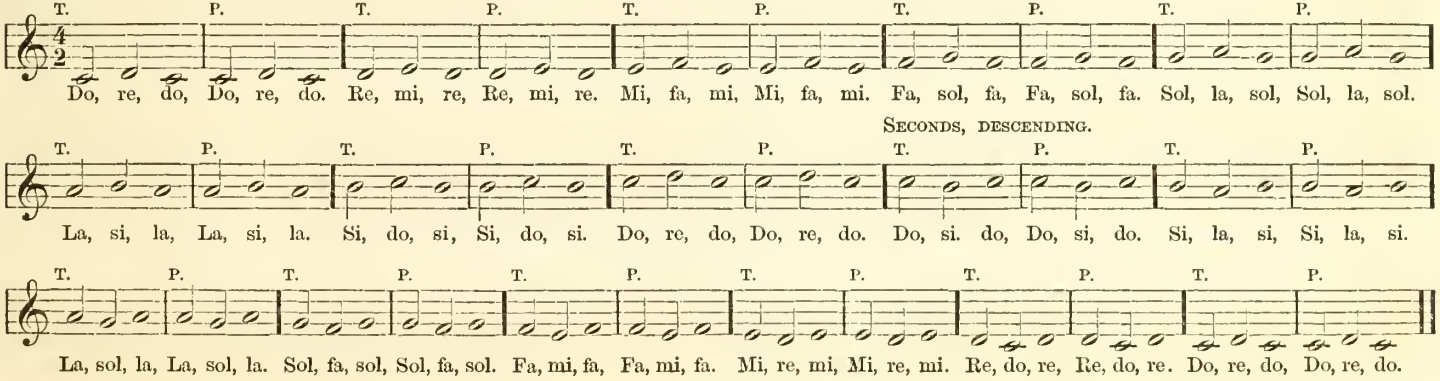

1st Division. 2d Div. 1st. 2d. 1st. 2d. 1st. 2d. 2d Div. 1st. 2d. 1st. 2d. 1st. 2d. 1st.
1 2 3 4 5 6 7 8, 8 7 6 5 4 3 2 1. 1 2 3 4 5 6 7 8, 8 7 6 5 4 3 2 1.
Do, Re, Mi, Fa, Sol, La, Si, Do Do, Si, La, Sol, Fa, Mi, Re, Do. Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do.

Ex. 8.

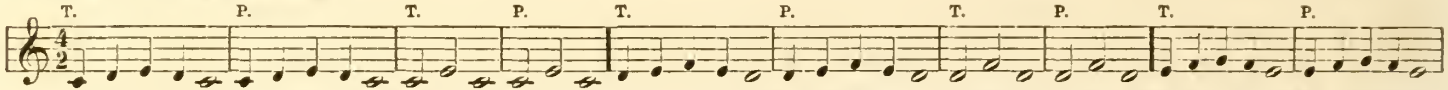

T. P. T. P. P. T. P. T.
1 2 3 4 5 6 7 8, 8 7 6 5 4 3 2 1. 1 2 3 4 5 6 7 8, 8 7 6 5 4 3 2 1.
Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do. Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do.

Ex. 9.

1st Division.
2d.
1st.
2d.
2d Div.
1st.
2d.
1st.
1 2 3 4 5 6 7 8, 8 7 6 5 4 3 2 1. 1 2 3 4 5 6 7 8, 8 7 6 5 4 3 2 1.
Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do. Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do.

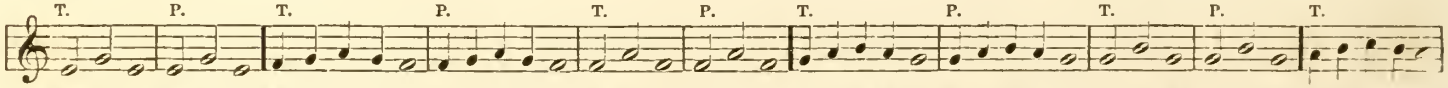
Ex. 10.—Scale extended below.—Many of the boys, and some of the girls, can sing the lower sounds in this exercise: so do not shirk them.

T.
P.
T.
P.
T.
8 7 6 5 8 7 6 5 5 6 7 8 5 6 7 8. 1 2 3 4 5 6 7 8
Do, Si, La, Sol. Do, Si, La, Sol. Sol, La, Si, Do. Sol, La, Si, Do. Do, Re, Mi, Fa, Sol, La, Si, Do.
Above.
P.
T.
P.
T.
P.
1 2 3 4 5 6 7 8. 1 2 3 4, 1 2 3 4, 4 3 2 1, 4 3 2 1.
Do, Re, Mi, Fa, Sol, La, Si, Do. Do, Re, Mi, Fa, Do, Re, Mi, Fa, Fa, Mi, Re, Do, Fa, Mi, Re, Do.

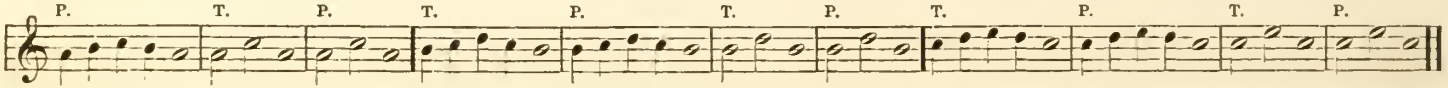
Ex. 11.—THE INTERVALS: Seconds, ascending.

T.
P.
Do, re, do, Do, re, do. Re, mi, re, Re, mi, re. Mi, fa, mi, Mi, fa, mi. Fa, sol, fa, Fa, sol, fa. Sol, la, sol, Sol, la, sol.
Seconds, descending.
La, si, la, La, si, la. Si, do, si, Si, do, si. Do, re, do, Do, re, do. Do, si. do, Do, si, do. Si, la, si, Si, la, si.
La, sol, la, La, sol, la. Sol, fa, sol, Sol, fa, sol. Fa, mi, fa, Fa, mi, fa. Mi, re, mi, Mi, re, mi. Re, do, re, Re, do, re. Do, re, do, Do, re, do.

Ex. 12.—THIRDS, ASCENDING.

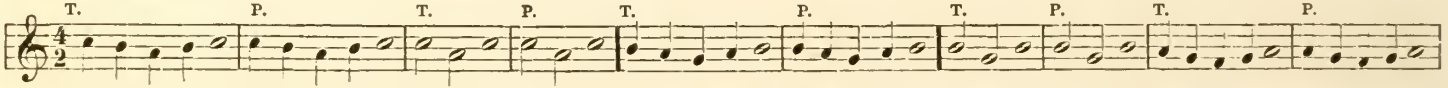


Do, re, mi, re, do, Do, re, mi, re, do. Do, mi, do, Do, mi, do. Re, mi, fa, mi, re, Re, mi, fa, mi, re, Re, fa, re, Re, fa, re. Mi, fa, sol, fa, mi, Mi, fa, sol, fa, mi.

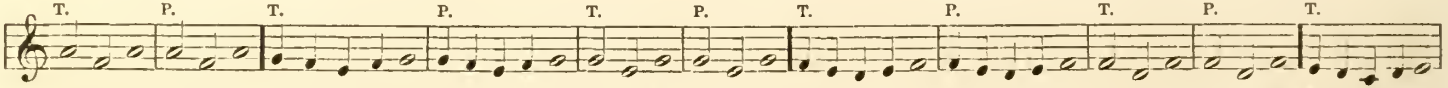


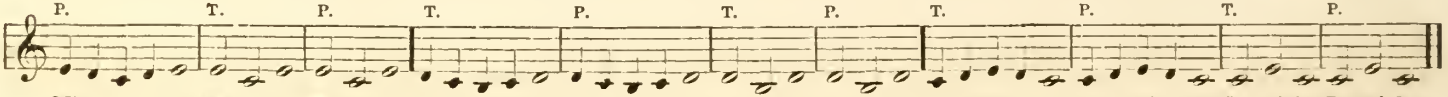
Mi, sol, mi, Mi, sol, mi. Fa, sol, la, sol, fa, Fa, sol, la, sol, fa. Fa, la, fa, Fa, la, fa. Sol, la, si, la, sol, Sol, la, si, la, sol. Sol, si, sol, Sol, si, sol. La, si, do, si, la,

La, si, do, si, la, La, do, la, La, do, la. Si, do, re, do, si. Si, do, re, do, si. Si, re, si, Si, re, si. Do, re, mi, re, do, Do, re, mi, re, do. Do, mi, do, Do, mi, do.

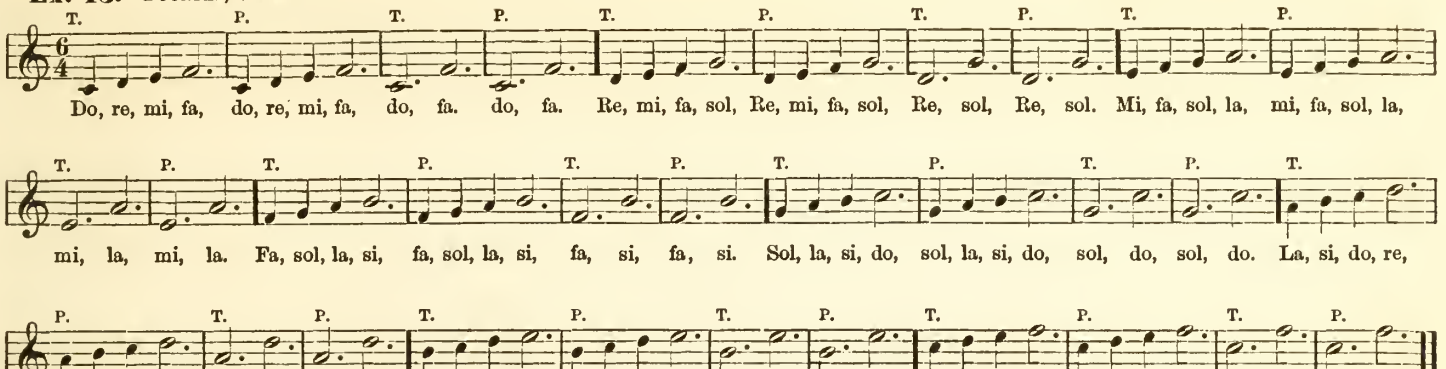
THIRDS, DESCENDING.

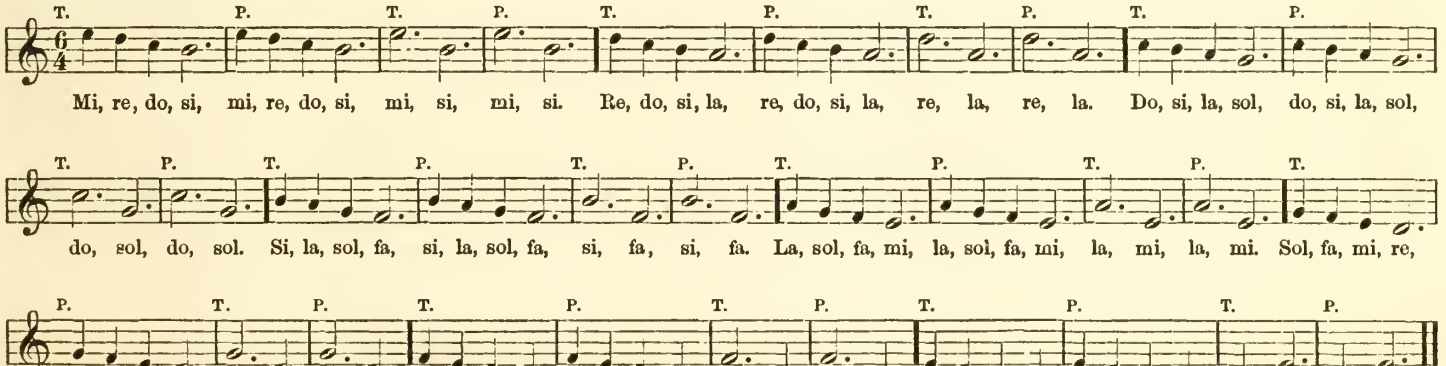


Do, si, la, si, do, Do, si, la, si, do. Do, la, do, Do, la, do. Si, la, sol, la, si, Si, la, sol, la, si. Si, sol, si, Si, sol, si. La, sol, fa, sol, la, La, sol, fa, sol, la.

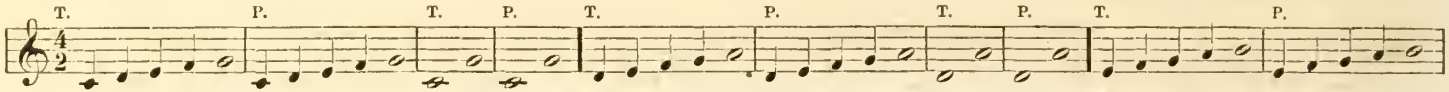


La, fa, la, La, fa, la. Sol, fa, mi, fa, sol, Sol, fa, mi, fa, sol. Sol, mi, sol, Sol, mi, sol. Fa, mi, re, mi, fa, Fa, mi, re, mi, fa. Fa, re, fa, Fa, re, fa. Mi, re, do, re, mi,

Mi, re, do, re, mi. Mi, do, mi, Mi, do, mi. Re, do, si, do, re, Re, do, si, do, re. Re, si, re, Re, si, re. Do, re, mi, re, do, Do, re, mi, re, do. Do, mi, do, Do, mi, do.

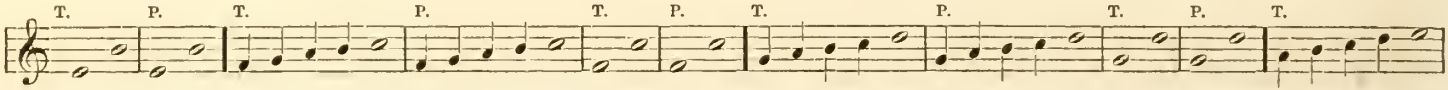
Ex. 13.—FOURTHS, ASCENDING.

T. P. T. P. T. P. T. P. T. P.
Do, re, mi, fa, do, re, mi, fa, do, fa. do, fa. Re, mi, fa, sol, Re, mi, fa, sol, Re, sol, Re, sol. Mi, fa, sol, la, mi, fa, sol, la,
mi, la, mi, la. Fa, sol, la, si, fa, sol, la, si, fa, si, fa, si. Sol, la, si, do, sol, la, si, do, sol, do, sol, do. La, si, do, re,
la, si, do, re, la, re, la, re. Si, do, re, mi, si, do, re, mi, si, mi, si, mi. Do, re, mi, fa, do, re, mi, fa, do, fa, do, fa.

FOURTHS, DESCENDING.

T. P. T. P. T. P. T. P. T. P.
Mi, re, do, si, mi, re, do, si, mi, si, mi, si. Re, do, si, la, re, do, si, la, re, la, re, la. Do, si, la, sol, do, si, la, sol,
do, sol, do, sol. Si, la, sol, fa, si, la, sol, fa, si, fa, si, fa. La, sol, fa, mi, la, sol, fa, mi, la, mi, la, mi. Sol, fa, mi, re,
Sol, fa, mi, re, Sol, re, sol, re. Fa, mi, re, do, fa, mi, re, do, fa, do, fa, do. Mi, re, do, si, mi, re, do, si, Do, mi, do, mi.

Ex. 14.—Fifths, ascending.

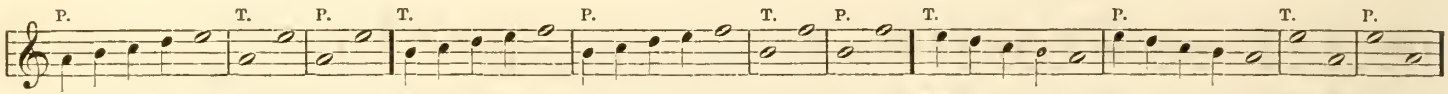


Do, re, mi, fa, sol, do, re, mi, fa, sol, do, sol, do, sol. Re, mi, fa, sol, la, re, mi, fa, sol, la, re, la, re, la. Mi, fa, sol, la, si, mi, fa, sol, la, si,

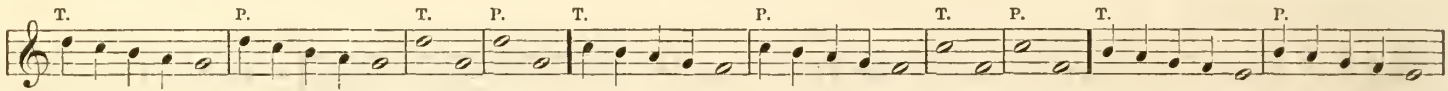


mi, si, mi, si. Fa, sol, la, si, do, fa, sol, la, si, do, fa, do, fa, do. Sol, la, si, do, re, sol, la, si, do, re, sol, re, sol, re. La, si, do, re, mi,

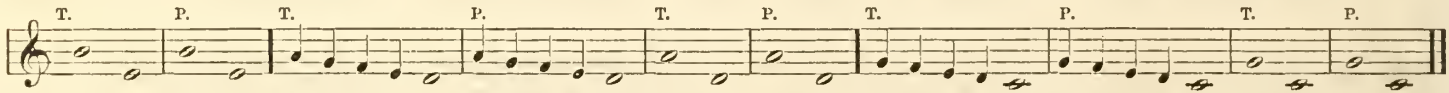
Fifths, descending.



la, si, do, re, mi, la, mi, la, mi. Si, do, re, mi, fa, si, do, re, mi, fa, si, fa, si, fa. Mi, re, do, si, la, mi, re, do, si, la, mi, la, mi, la.

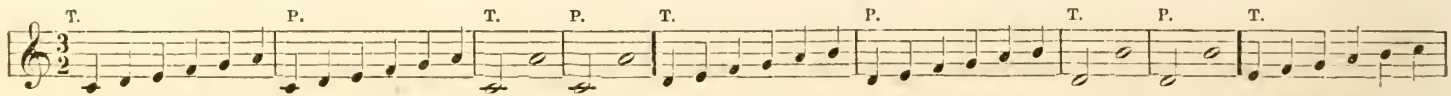


Re, do, si, la, sol, re, do, si, la, sol, re, sol, re, sol. Do, si, la, sol, fa, Do, si, la, sol, fa, do, fa, do, fa. Si, la, sol, fa, mi, si, la, sol, fa, mi,

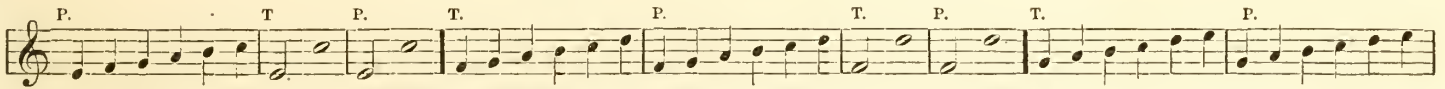


si, mi, si, mi. La, sol, fa, mi, re, la, sol, fa, mi, re, la, re, la, re. Sol, fa, mi, re, do, sol, fa, mi, re, do, sol, do, sol, do.

Ex. 15.—Sixths, ascending.

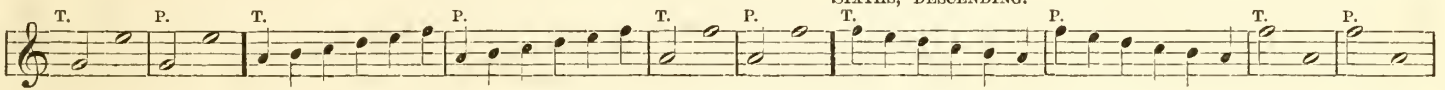


Do, re, mi, fa, sol, la, do, re, mi, fa, sol, la, do, la, do, la. Re, mi, fa, sol, la, si, re, mi, fa, sol, la, si, re, si, re, si. Mi, fa, sol, la, si, do,

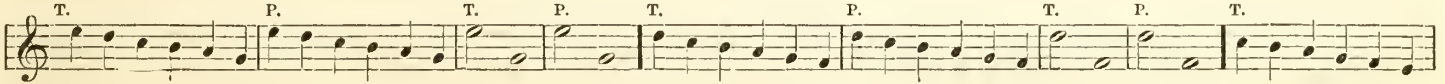


mi, fa, sol, la, si, do, mi, do, mi, do. Fa, sol, la, si, do, re, fa, sol, la, si, do, re, fa, re, fa, re. Sol, la, si, do, re, mi, sol, la, si, do, re, mi,

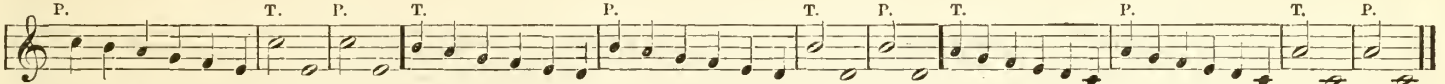
Sixths, descending.



sol, mi, sol, mi. La, si, do, re, mi, fa, la, si, do, re, mi, fa, la, fa, la, fa. Fa, mi, re, do, si, la, fa, mi, re, do, si, la, fa, la, fa, la.

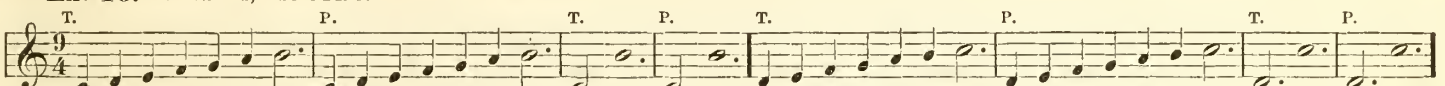


Mi, re, do, si, la, sol, mi, re, do, si, la, sol, mi, sol, mi, sol. Re, do, si, la, sol, fa, re, do, si, la, sol, fa, re, fa, re, fa. Do, si, la, sol, fa, mi,

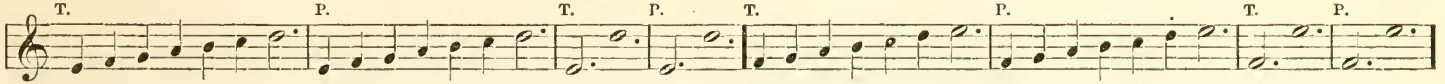


do, si, la, sol, fa, mi, do, mi, do, mi. Si, la, sol, fa, mi, re, si, la, sol, fa, mi, re, si, re, si, re. La, sol, fa, mi, re, do, la, sol, fa, mi, re, do, la, do, la, do.

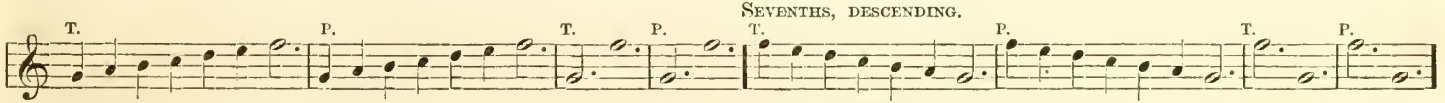
Ex. 16.—Sevenths, ascending.

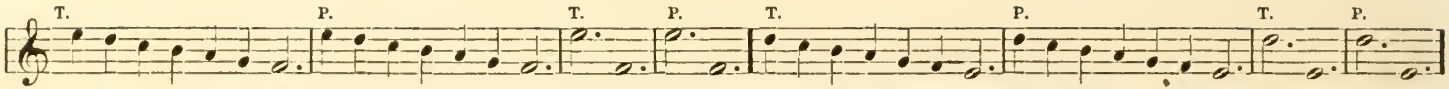


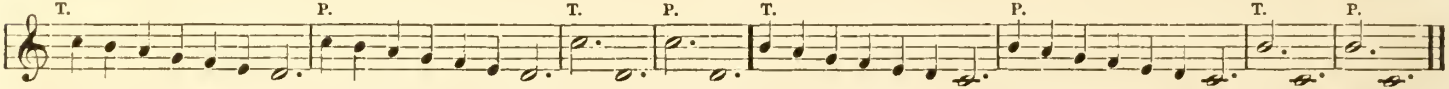
Do, re, mi, fa, sol, la, si, do, re, mi, fa, sol, la, si, do, si, do, si. Re, mi, fa, sol, la, si, do, re, mi, fa, sol, la, si, do, re, do, re, do.



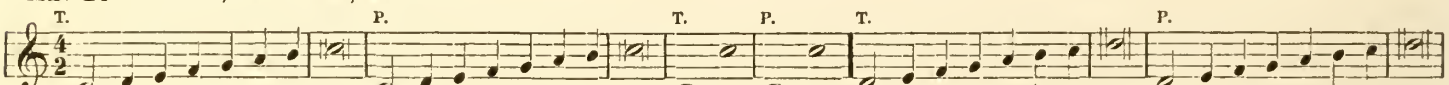
Mi, fa, sol, la, si, do, re, mi, fa, sol, la, si, do, re, mi, re, mi, re. Fa, sol, la, si, do, re, mi, fa, sol, la, si, do, re, mi, fa, mi, fa, mi.

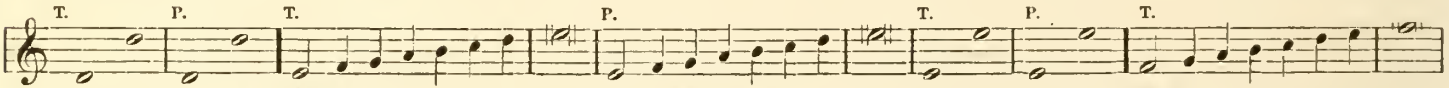
Sevenths, descending.

Sol, la, si, do, re, mi, fa, sol, la, si, do, re, mi, fa, sol, fa, sol, fa. Fa, mi, re, do, si, la, sol, fa, mi, re, do, si, la, sol, fa, sol, fa, sol.



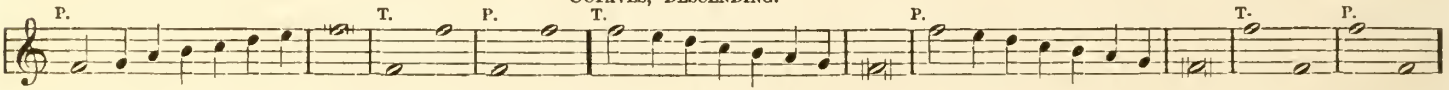


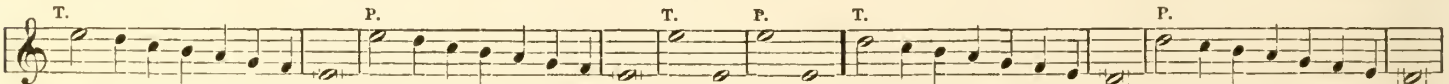
Ex. 17.—Eighths, or Octaves, ascending.

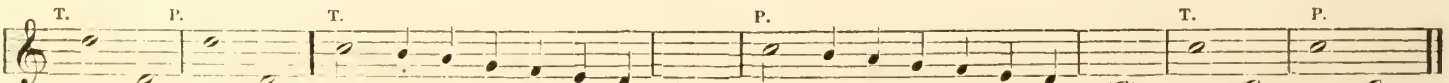


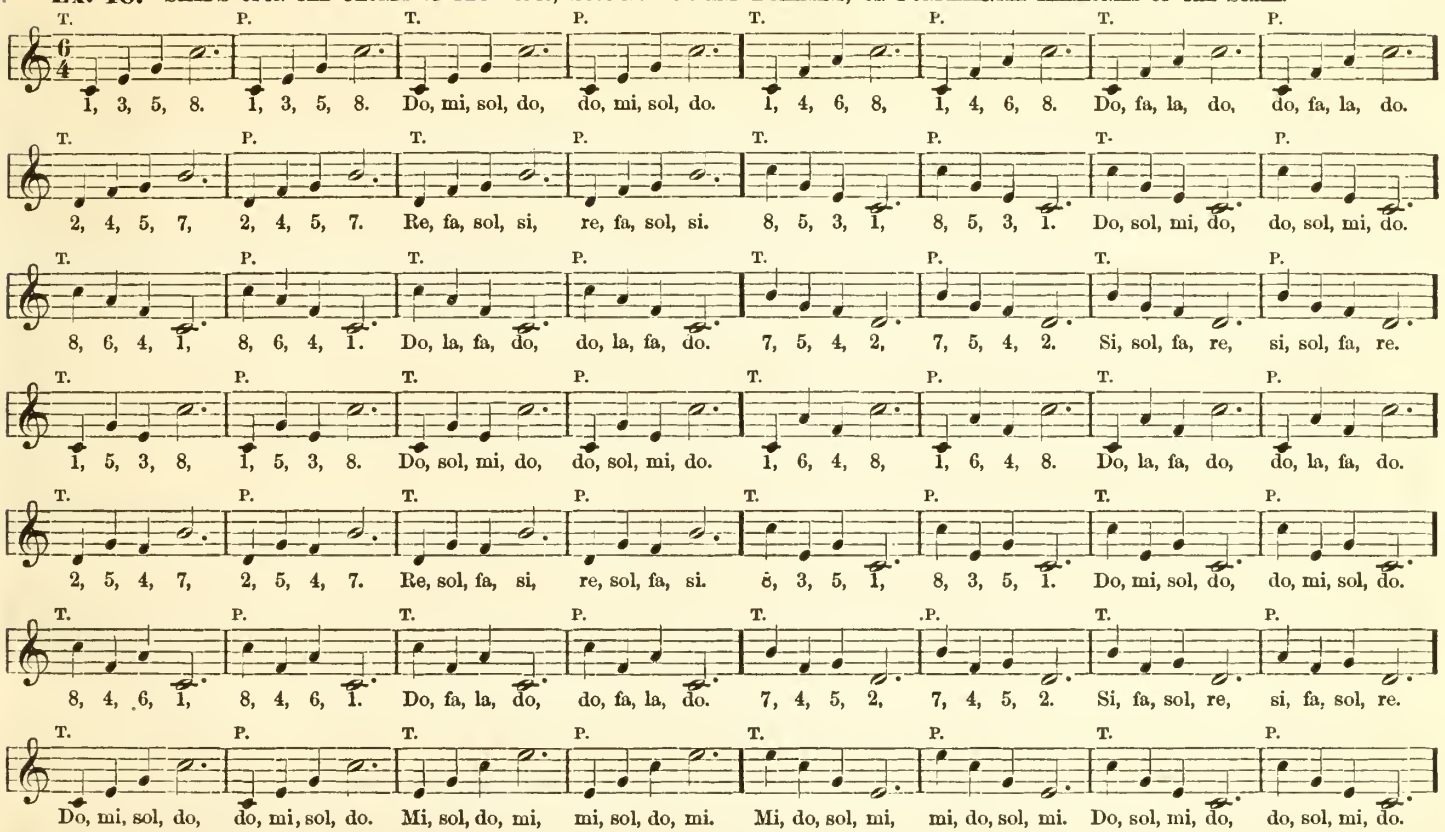


Octaves, descending.







Ex. 18.—SKIPS upon the Chords of the Tonic, Subdominant and Dominant, or Fundamental Harmonies of the Scale.

T. P. T. P. T. P. T. P.
6/4
1, 3, 5, 8. 1, 3, 5, 8. Do, mi, sol, do, do, mi, sol, do. 1, 4, 6, 8, 1, 4, 6, 8. Do, fa, la, do, do, fa, la, do.
2, 4, 5, 7, 2, 4, 5, 7. Re, fa, sol, si, re, fa, sol, si. 8, 5, 3, 1, 8, 5, 3, 1. Do, sol, mi, do, do, sol, mi, do.
8, 6, 4, 1, 8, 6, 4, 1. Do, la, fa, do, do, la, fa, do. 7, 5, 4, 2, 7, 5, 4, 2. Si, sol, fa, re, si, sol, fa, re.
1, 5, 3, 8, 1, 5, 3, 8. Do, sol, mi, do, do, sol, mi, do. 1, 6, 4, 8, 1, 6, 4, 8. Do, la, fa, do, do, la, fa, do.
2, 5, 4, 7, 2, 5, 4, 7. Re, sol, fa, si, re, sol, fa, si. 8, 3, 5, 1, 8, 3, 5, 1. Do, mi, sol, do, do, mi, sol, do.
8, 4, 6, 1, 8, 4, 6, 1. Do, fa, la, do, do, fa, la, do. 7, 4, 5, 2, 7, 4, 5, 2. Si, fa, sol, re, si, fa, sol, re.
Do, mi, sol, do, do, mi, sol, do. Mi, sol, do, mi, mi, sol, do, mi. Mi, do, sol, mi, mi, do, sol, mi. Do, sol, mi, do, do, sol, mi, do.

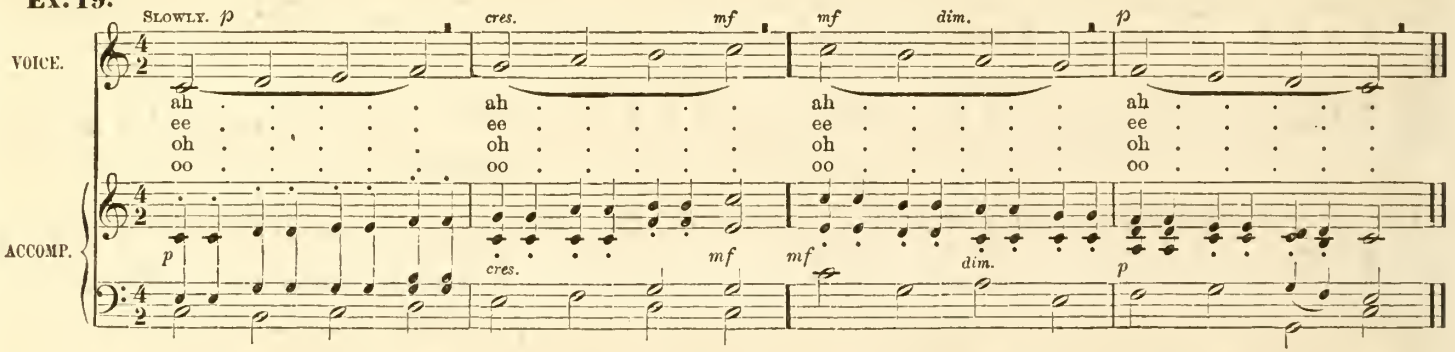
Observation.—The preceding eighteen exercises take twenty minutes to get through them, after they are learned, which process of quick imitation on the part of the pupils requires ten minutes of singing from the teacher, and ten from the pupils, and this will not be found wearisome, if the teacher be thoroughly qualified and enthusiastic. Let this be a tri-weekly musical discipline for five months of the year, and let the following Exercises on Vocalization and the Minor Scale be added to the third lesson of each week.

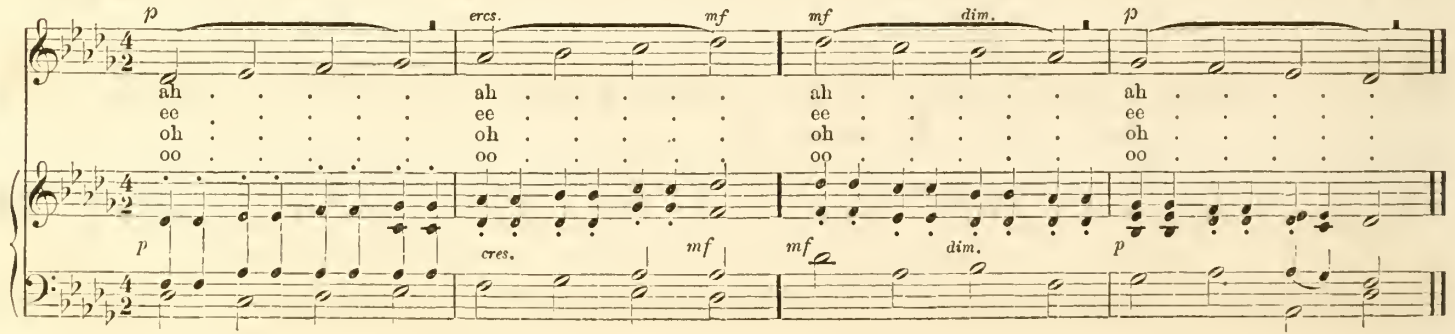
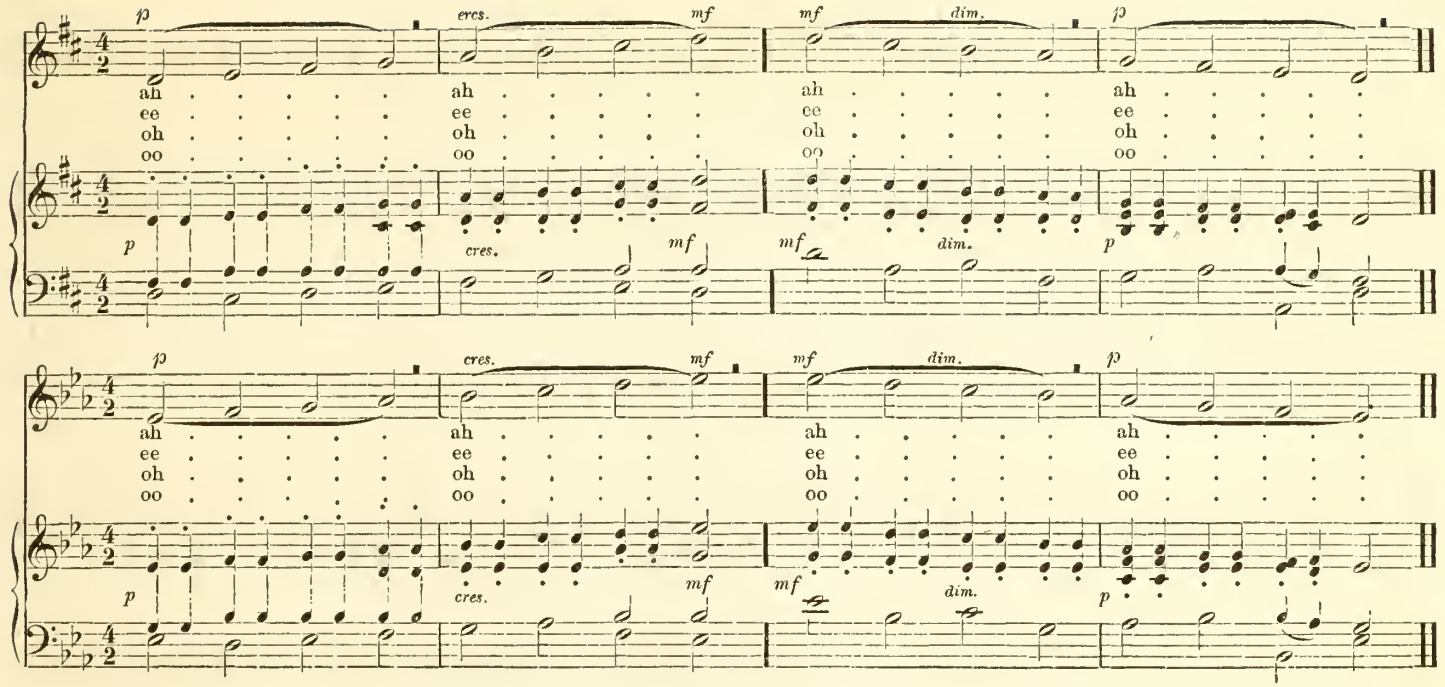
LESSON II.

VOCALIZATION.

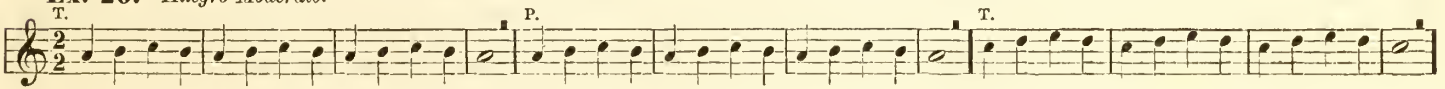
Pupils must sit erectly, take breath without effort, and carefully retain it, without showing their teeth, or distorting their faces. Let the tongue and mouth remain exactly in the position required by each vowel sound. Change from chest to falsetto on Sol in ascending, and in descending sing falsetto throughout.

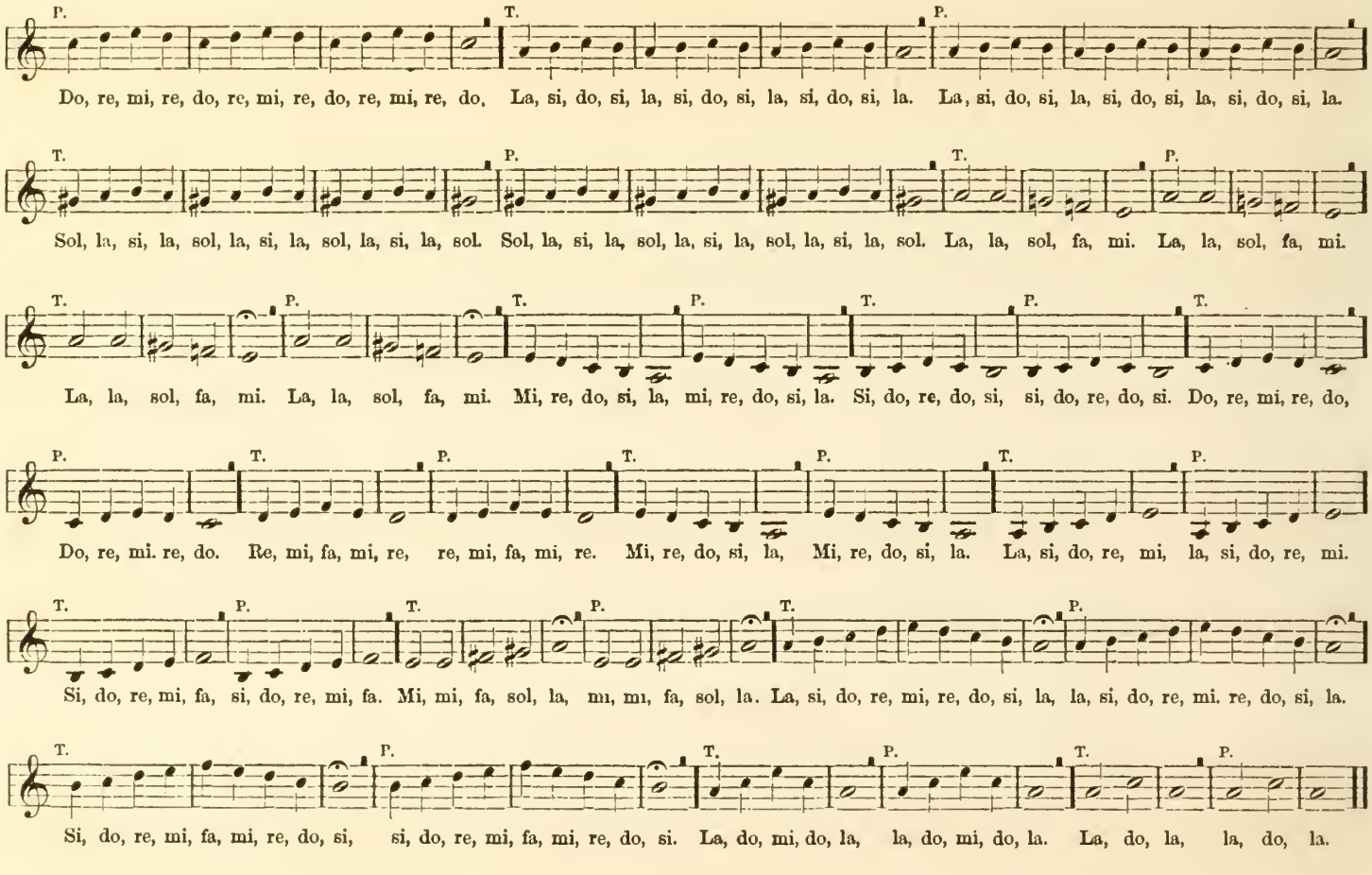
Ex. 19.



Change from chest to falsetto on G, in ascending, and in descending sing falsetto or medium throughout.

LESSON III.

ON THE MINOR SCALE.

Ex. 20.—*Allegro Moderato.*

La, si, do, si, la, si, do, si, la, si, do, si, la. La, si, do, si, la, si, do, si, la, si, do, si, la. Do, re, mi, re, do, re, mi, re, do, re, mi, re, do.


P. T. P.
Do, re, mi, re, do, re, mi, re, do, re, mi, re, do. La, si, do, si, la, si, do, si, la, si, do, si, la. La, si, do, si, la, si, do, si, la, si, do, si, la.
T. P. T. P.
Sol, la, si, la, sol, la, si, la, sol, la, si, la, sol. Sol, la, si, la, sol, la, si, la, sol, la, si, la, sol. La, la, sol, fa, mi. La, la, sol, fa, mi.
T. P. T. P. T. P. T.
La, la, sol, fa, mi. La, la, sol, fa, mi. Mi, re, do, si, la, mi, re, do, si, la. Si, do, re, do, si, si, do, re, do, si. Do, re, mi, re, do,
P. T. P. T. P. T. P.
Do, re, mi. re, do. Re, mi, fa, mi, re, re, mi, fa, mi, re. Mi, re, do, si, la, Mi, re, do, si, la. La, si, do, re, mi, la, si, do, re, mi.
T. P. T. P. T. P.
Si, do, re, mi, fa, si, do, re, mi, fa. Mi, mi, fa, sol, la, mi, mi, fa, sol, la. La, si, do, re, mi, re, do, si, la, la, si, do, re, mi. re, do, si, la.
T. P. T. P. T. P.
Si, do, re, mi, fa, mi, re, do, si, si, do, re, mi, fa, mi, re, do, si. La, do, mi, do, la, la, do, mi, do, la. La, do, la, la, do, la.

OBSERVATION.—The preceding twenty exercises having been practiced three times a week during the first five months of the school year, at the commencement of the second term of five months, the pupils of the highest grade in the Primary Department, *i. e.* those of the second grade at starting, but now promoted to the first grade, can commence the following exercises in notation on the intermediate school days, (Tuesdays and Fridays), spending about fifteen minutes of each day on each exercise;—the promotions from third grade to second commencing the first twenty exercises on the regular days set apart for this purpose, viz.: Monday, Wednesday, and Friday. By this arrangement it will be seen that the Primary exercises on Monday, Wednesday, and Friday, of the second term will consist of simple imitations designed to discipline the ear and vocal organs of the children, while the exercises on the intermediate days, Tuesday and Friday, are intended to train the eye in recognizing, and the hand in writing or copying the necessary musical signs.

Twenty minutes on Monday, Wednesday, and Friday, and fifteen on Tuesday and Thursday, make an hour and a half per week devoted to music; an amount of time which will not be begrudged by intelligent parents and teachers, if the end in view, namely, the reading of plain music in a three years' common school course, be accomplished. But this cannot be done unless it be made a regular study, and the practice of show music for receptions, exhibitions, etc., be measurably dispensed with.

The teacher will understand that only the pupils of the first grade in the Primaries be prepared with slates and pencils, and that they be required to copy upon their slates every sign made by the teacher, repeating the definition.

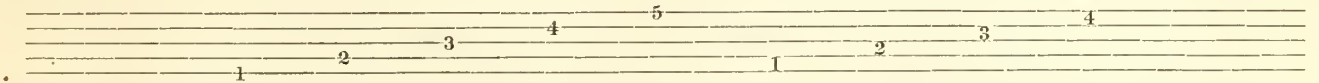
LESSON IV.

The teacher at the blackboard or slate, draws one straight horizontal line across the board, and requires pupils to do the same on their slates. The teacher draws a second, third, fourth, and fifth, and bids the pupils do the same. Teacher then says that these five lines, with the spaces between the lines, are called a STAFF.

Teacher.—What did I call it. *Pupils.*—A Staff? *T.*—What? *P.*—A Staff.

Teacher repeats the question until the answer is unanimous. There should be an examination at this point to ascertain if every pupil has made an effort to draw the staff and succeeded. The lines should be as straight as possible, drawing by eye, and the distance between the lines should be equal and wide enough to make a clear and distinct note upon a space as well as upon a line. If the blackboard used have the staff already painted upon it, the teacher should still require the pupils to draw the staff upon their slates, as already directed. Teacher says that these five lines and spaces between the lines are numbered from the bottom to the top.

Teacher.—How numbered. *Pupils.*—From the bottom to the top, &c.



Teacher requires the lines and spaces to be numbered on their slates, afterwards points to any line or space, the figures denoting numbers having been erased. Teacher now says: Draw another staff (five lines and four spaces), immediately under the one above drawn. Pupils draw another staff. Teacher draws half of the Treble Clef, with the curl upon the second line, requiring the pupils to imitate on their slates. *T.*—Be particular to get the curl upon the second line.

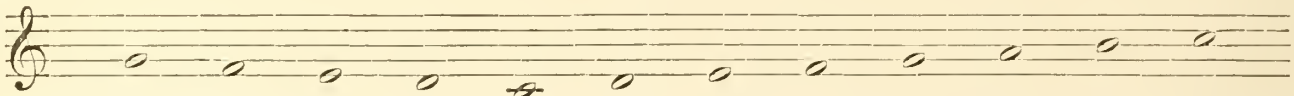
Teacher.—Which line? *Pupils.*—Second line.

Teacher finishes drawing the Treble Clef, and requires pupils to imitate. Teacher examines the slates.

Teacher.—What you have just drawn is called the *Treble Clef.* *Teacher.*—What Clef? *Pupils.*—The Treble Clef. *T.*—What Clef? *P.*—The Treble Clef. *T.*—Upon which line is the curl? *P.*—The second line. *T.*—Upon which? *P.*—The second line.

The teacher examines slates. Teacher says that the Treble Clef gives the name of G or Sol to the second line.

Teacher.—What name to the second line? *Pupils.*—G or Sol. *T.*—What name to what line? *P.*—G or Sol to second line. *T.*—All other lines and spaces in this Treble Staff are named by other letters and syllables from this G or Sol. *T.*—From what? *P.*—G or Sol. *T.*—Write this whole note on the second line. *T.*—What note did I call it? *P.* A whole note. *T.*—What? *P.*—A whole note. *T.*—Write this syllable under G. *P.*—Pupils write. *T.*—Write also this numeral. *P.*—Pupils write.

Ex. 21.

G,	F,	E,	D,	C,	D,	E,	F,	G,	A,	B,	C.
Sol,	Fa,	Mi,	Re,	Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.
5,	4,	3,	2,	1,	2,	3,	4,	5,	6,	7,	8.

Teacher.—Write another whole note after this G, upon the first space. *Pupils.*—Pupils write the next note. *T.*—What space did I say? *P.*—The first space.

Teacher continues these explanations and questions until Ex. 21 is entirely written. Teacher says we will now read these letters in Ex. 21. All read the letters together. Teacher sings the exercise through by syllables. Pupils then sing it with teacher. Pupils then sing it without teacher.

Review.—*Teacher.*—Five paralled lines and intermediate spaces make what is called the? *Pupils.*—Staff. *T.*—How are the lines and spaces of the staff numbered? *P.*—From the bottom to the top. *T.*—What letter is placed on the second line? *P.*—G. *T.*—What syllable? *P.*—Sol. *T.*—By means of what? *P.*—The treble clef. *T.*—The curl of the treble clef is upon which line? *P.*—The second. *T.*—What letter upon the first space? *P.*—F. *T.*—Upon the first line? *P.*—E. *T.*—Upon the first space below the staff? *P.*—D. *T.*—Upon the first little line below the staff? *P.*—C. *T.*—Upon the second space in the staff? *P.*—A. *T.*—Upon the third line? *P.*—B. *T.*—Upon the third space? *P.*—C. *T.*—Read Ex. 21, entirely through with me, by letter, line or space. *P.*—C, on the second line, F, on the first space, &c. *T.*—Sing the exercise through with me by syllable—by numeral.—*T.*—Sing it by syllable and by numeral without my assistance.

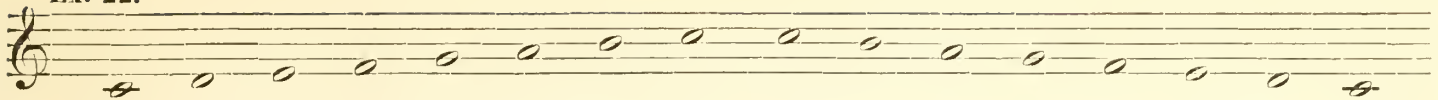
LESSON V.

THE MAJOR SCALE.

Before proceding to Lesson V, teacher goes through with the review of the last lesson, the lesson being written on the blackboard, but not on the pupils' slates. After which, teacher erases Ex. 22, and proceeds. *T.*—Draw the staff, after me, with the treble clef distinctly curled on the second line. After which, write the following exercise. Draw the notes, letters, numerals, and syllables distinctly.

N.B.—From this point in the Primary Course, only the key note is to be struck upon an instrument, the exercise being learned by the letters, numerals, syllables, and words. ☞ Examine slates.

Ex. 22.



C,	D,	E,	F,	G,	A,	B,	C.	C,	B,	A,	G,	F,	E,	D,	C.
Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.	Do,	Si,	La,	Sol,	Fa,	Mi,	Re,	Do.
1,	2.	3,	4,	5,	6,	7,	8.	8,	7,	6,	5,	4,	3,	2,	1.

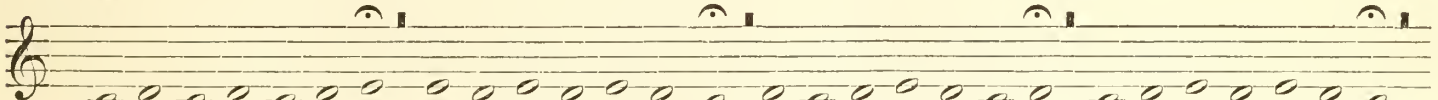
Write the letters, syllables, and numerals under the notes, and read the exercise first by letter, as C, on the first little line below the staff; D, on the first space below the staff; E, on the first line, &c. Teacher then sings the exercise by syllable, pupils afterward singing with teacher. Pupils then sing alone. Pursue the same order with the numerals.

Teacher.—This series of sounds, ascending and descending is called the *Major Scale.* What scale? *Pupils*—The Major scale. *T.*—The word *Major* means *greater.* What does the word *Major* mean? *P.*—*Greater.* *T.*—That is, from 1 to 3 is a *Major* or *greater* third. What kind of a third? *P.*—A Major or greater third. *T.*—This whole series of sounds from 1 to 8 takes its name, Major Scale, because its first third, 1 to 3 is *Major* or *greater*—because its first third, 1 to 3, is what? *P.*—Major or greater. *T.*—This scale is furthermore constructed in the following order. *T.*—From 1 to 2 is a tone. *P.*—From 1 to 2 is a tone. *T.*—From 2 to 3 is a tone. *P.*—From 2 to 3 is a tone. *T.*—From 3 to 4 is a half-tone. *P.*—From 3 to 4 is a half-tone. *T.*—From 4 to 5 is a tone. *P.*—From 4 to 5 is a tone. *T.*—From 5 to 6 is a tone. *P.*—From 5 to 6 is a tone. *T.*—From 6 to 7 is a tone. *P.*—From 6 to 7 is a tone. *T.*—From 7 to 8 is a half-tone. *P.*—From 7 to 8 is a half-tone.

OBSERVATION.—Repeat the explanations of Major third, stating what it contains, two whole tones, and construction of the Major scale for review. There is one sound more important to be remembered in this scale than any other. It is the letter C, syllable Do, numeral ONE, or KEY-NOTE.

Teacher.—What did I call it? *Pupils.*—*Key-note.* *T.*—What numeral? *P.*—One. *T.*—What syllable? *P.*—Do. *T.*—What letter? *P.*—C.

Teacher.—Draw another staff with treble clef upon your slates, and copy after me the following lesson:

Ex. 23.—ONE, TWO, AND THREE OF THE MAJOR SCALE.

C,	D,	C,	D,	C,	D,	E.	E,	D,	E,	D,	E,	D,	C.	D,	C,	D,	E,	D,	C,	D.	C,	D,	E,	D,	E,	D,	C.
Do,	Re,	Do,	Re,	Do,	Re,	Mi.	Mi,	Re,	Mi,	Re,	Mi,	Re,	Do.	Re,	Do,	Re,	Mi,	Re,	Do,	Re.	Do,	Re,	Mi,	Re,	Mi,	Re,	Do.
1,	2,	1,	2,	1,	2,	3,	3,	2,	3,	2,	3,	2,	1.	2,	1,	2,	3,	2,	1,	2.	1,	2,	3,.	2,	3,	2,	1.

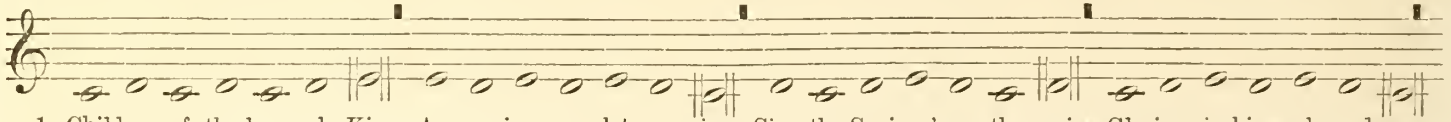
Teacher calls attention to the half circle and dot underneath, placed over the 7th, 14th, 21st, and 28th notes.

T.—These half circles and dots beneath are called *pauses* or *holds*—What did I name them? *P.*—Pauses or Holds. *T.*—You are to hold on to each one of these notes twice as long as you do upon any other note in the lesson. How much longer? *P.*—Twice as long.

After pupils have copied the lesson with the pauses, letters, syllables, and numerals, teacher requires pupils to *read* the lesson, first by letter, then to *sing* it by syllable, then to sing it by numerals, and lastly, to rub out the *pauses* over the 7th, 14th, 21st, and 28th notes, and add two perpendicular lines on each side of the 7th, 14th, 21st, and 28th notes, as follows:

Teacher.—Those perpendicular lines which you have drawn on each side of these four notes, E. C, D, C, make *double whole notes* of them. What kind of notes did I say? *P.*—Double whole notes. *T.*—So that now we have how many kinds of notes in the lesson? *P.*—Two. *T.*—What are they called? *P.*—Whole notes and double whole notes.

N.B.—Double the time at the ends of the lines agreeably to value of double whole notes.

☞ *T.*—What key-note in this lesson? *P.*—C. *T.*—What numeral? *P.*—One. *T.*—What syllable? *P.*—Do. *T.*—What letter? *P.*—C.

1. Children of the heavenly King, As we jour-ney let us sing, Sing the Saviour's worthy praise, Glorious in his works and ways.
2. We are traveling home to God, In the way the fa-thers trod; They are hap-py now, and we Soon their happiness shall see.
3. Banish'd once, by sin, be-tray'd, Christ our Advocate was made; Pardon'd now, no more we roam, Christ conducts us to our home.
4. Lord, o-be-dient-ly we'll go, Glad-ly leav-ing all be-low; On-ly thou our lead-er be, And we still will follow thee.

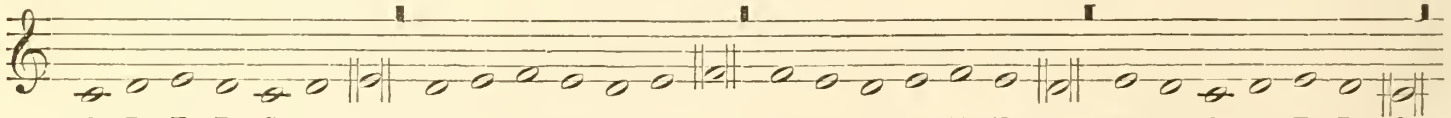
LESSON VI.

Teacher reviews lesson V, writing out the notes only of the Major scale and lesson on the board, but not requiring the pupils to write them. After which—

T.—In the last lesson we wrote and sang *one*, *two*, and *three* of the Major Scale,—what numerals? *P.*—One, two, and three. *T.*—From one to two is a tone or half-tone? *P.*—A tone. *T.*—From two to three? *P.*—A tone. *T.*—Draw staff and treble clef, and write as follows, placing letters, syllables, and numerals under the notes.

☞ Examine slates.

Ex. 24.—ONE, TWO, THREE, AND FOUR OF THE MAJOR SCALE.



C,	D,	E,	D,	C,	D,	E.		D,	E,	F,	E,	D,	E,	F.		F,	E,	D,	E,	F,	E,	D.		E,	D,	C,	D,	E,	D,	C.
Do,	Re,	Mi,	Re,	Do,	Re,	Mi.		Re,	Mi,	Fa,	Mi,	Re,	Mi,	Fa.		Fa,	Mi,	Re,	Mi,	Fa,	Mi,	Re.		Mi,	Re,	Do,	Re,	Mi,	Re,	Do.
1,	2,	3,	2,	1,	2,	3.		2,	3,	4,	3,	2,	3,	4.		4,	3,	2,	3,	4,	3,	2.		3,	2,	1,	2,	3,	2,	1.

T.—You said that between 1 and 2 was a tone, and between 2 and 3 was a tone—What is between 3 and 4? *P.*—A half-tone. *T.*—What? *P.*—A half-tone. *T.*—Read the lesson with me by letter. Pupils read. *T.*—Sing it with me by syllable. Pupils sing.

Teacher pursues the same order with the numerals, after which the pupils will sing by syllable and numeral without teacher.

Teacher distinctly sings each line with the words, pointing at each note, and requires pupils to imitate, teacher still pointing at each note.

N.B.—The words of the hymns should he committed to memory.

T.—Key-note? *P.*—C. *T.*—numeral? *P.*—One. *T.*—syllable? *P.*—Do.

1. Lord, for-ev - er at thy side Let my place and portion be; Strip me of the robe of pride, Clothe me with humil - i - ty.
2. Meek-ly may my soul re - ceive All thy Spir - it has re-veal'd; Thou hast spoken—I be - lieve, Though the o - ra - cle be seal'd.
3. Hum-ble as a lit - tle child Wean-ed from the mother's breast, By no sub - tle - ties be-guil'd, On thy faith-ful word I rest.
4. Is - rael, now and ev - er - more In the Lord Je - ho - vah trust; Him, in all his ways, a - dore, Wise, and wonder-ful, and just.

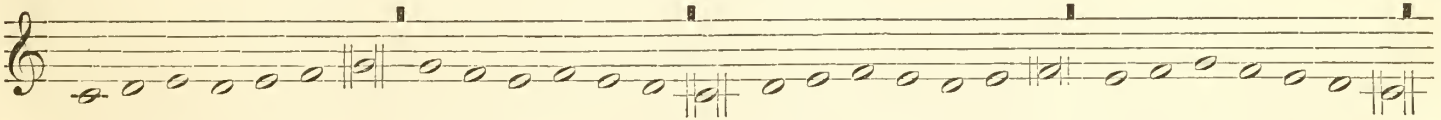
LESSON VII.

Teacher reviews Lesson VI, by writing it on the blackboard, without writing the letters, syllables, or numerals, and requires pupils to read it by letter, and to sing it by syllable and numeral.

T.—In our last lesson, we wrote and sang *one, two, three,* and *four* of the Major Scale. *T.*—What numerals? *P.*—One, two, three, and four. *T.*—Of what scale? *P.*—The Major Scale. *T.*—Why do you call it Major? *P.*—Because its first third, from 1 to 3, is Major. *T.*—What is the meaning of the word Major? *P.*—Greater.

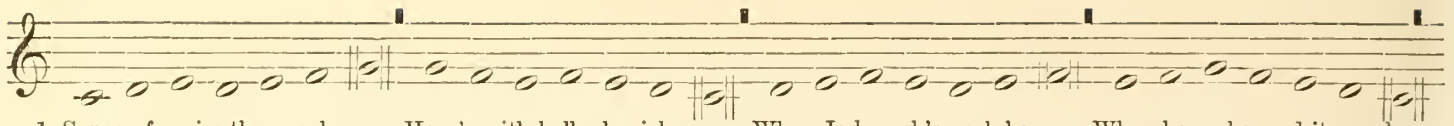
Draw the staff and treble clef, and write the following exercise in notes, placing the letters, syllables, and numerals underneath.

☞ Examine slates.

Ex. 23.—ONE, TWO, THREE, FOUR, AND FIVE OF THE MAJOR SCALE.

C,	D,	E,	D,	E,	F,	G.		G,	F,	E,	F,	E,	D,	C.		D,	E,	F,	E,	D,	E,	F.		E,	F,	G,	F,	E,	D,	C.
Do,	Re,	Mi,	Re,	Mi,	Fa,	Sol.		Sol,	Fa,	Mi,	Fa,	Mi,	Re,	Do.		Re,	Mi,	Fa,	Mi,	Re,	Mi,	Fa.		Mi,	Fa,	Sol,	Fa,	Mi,	Re,	Do.
1,	2,	3,	2,	3,	4,	5,		5,	4,	3,	4,	3,	2,	1.		2,	3,	4,	3,	2,	3,	4.		3,	4,	5,	4,	3,	2,	1.

T.—Between 1 and 2 is a tone or half-tone? *P.*—A tone. *T.*—Between 2 and 3? *P.*—A tone. *T.*—Between 3 and 4? *P.*—A half-tone. *T.*—In the lesson just written we have added what numeral? *P.*—*Five.* *T.*—What numeral? *P.*—FIVE. *T.*—Between 4 and 5 is a tone or half-tone? *P.*—A tone.

Teacher requires pupils to read the lesson with letters; afterwards to sing it with syllables and numerals. Let the syllables and numerals be sung the second time without the teacher's voice. Teacher pointing at each note, distinctly sings each line of the words, and requires pupils to imitate.

N.B.—Require distinctness of utterance and purity of tone.

1. Songs of praise the angels sang, Heav'n with halle - lu - jahs rang, When Je-ho-vah's work be-gun, When he spake, and it was done.
2. Songs of praise awoke the morn, When the Prince of Peace was born: Songs of praise arose when he Captive led cap - tiv - i - ty.
3. Saints below, with heart and voice, Still in songs of praise rejoice ; Learning here, by faith and love, Songs of praise to sing a - bove.

T.—There is one sound, the most important of all in the scale, which we must always remember and be able to give without delay—what is its name? *P.*—*Key-note.* *T.*—What? *P.*—KEY-NOTE. *T.*—In our lessons thus far, the numeral *one* of the scale, or, which is the same thing, the *Key-note*—has been what letter? *P.*—C. *T.*—What syllable? *P.*—Do. *T.*—What numeral? *P.*—ONE.

LESSON VIII.

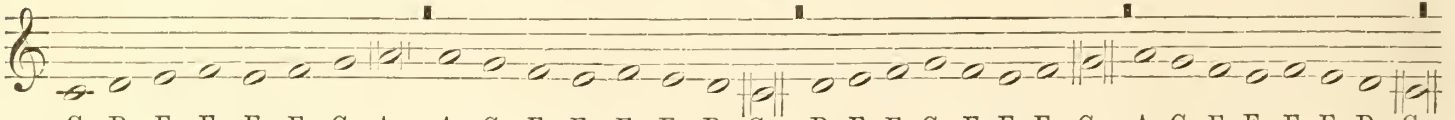
Teacher reviews Lesson VII, by writing only the notes on the blackboard, and requiring pupils to sing it by syllable and numeral, after reading it by letter.

T.—In our last lesson, we wrote and sang, *one, two, three, four,* and *five,* of the Major Scale—what numerals? *P.*—*one, two, three, four,* and *five.*

Draw the staff and treble clef, and write the following exercise in notes, placing the letters, syllables, and numerals beneath.

☞ Examine slates.

EX. 26.—ONE, TWO, THREE, FOUR, FIVE, AND SIX OF THE MAJOR SCALE.

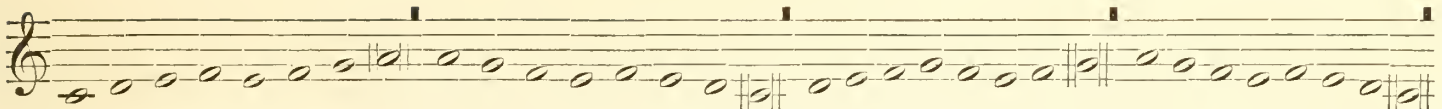


C,	D,	E,	F,	E,	F,	G,	A.	A,	G,	F,	E,	F,	E,	D,	C.	D,	E,	F,	G,	F,	E,	F,	G.	A,	G,	F,	E,	F,	E,	D,	C.
Do,	Re,	Mi,	Fa,	Mi,	Fa,	Sol,	La.	La,	Sol,	Fa,	Mi,	Fa,	Mi,	Re,	Do,	Re,	Mi,	Fa,	Sol,	Fa,	Mi,	Fa,	Sol.	La,	Sol,	Fa,	Mi,	Fa,	Mi,	Re,	Do.
1,	2,	3,	4,	3,	4,	5,	6.	6,	5,	4,	3,	4,	3,	2,	1.	2,	3,	4,	5,	4,	3,	4,	5.	6,	5,	4,	3,	4,	3,	2,	1.

T.—Between 1 and 2 is a tone or half-tone? *P.*—A tone. *T.*—Between 2 and 3? *P.*—A tone. *T.*—Between 3 and 4? *P.*—A half-tone. *T.*—Between 4 and 5. *P.*—A tone. *T.*—In the lesson just written we have added what numeral? *P.*—SIX. *T.*—What numeral? *P.*—SIX. *T.*—Between 5 and 6 is a tone or half-tone? *P.*—A tone.

Teacher requires pupils to read the lesson with letters, afterward to sing it with syllables, and numerals. Lastly, requires pupils to sing the lesson by syllable and numeral without teacher's voice. Teacher proceeds to sing line by line as before, pupils following.

In lesson VIII, teacher will accent 2d, 10th, 18th, and 26th notes, agreeably to the meter of the words, which need not be explained until later in the course.

☞ *T.*—Key-note by letter? *P.*—C. *T.*—By syllable? *P.*—Do. *T.*—By numeral? *P.*—ONE.

1. With one consent let all the earth, To God their cheerful voices raise ; Glad homage pay with awful mirth, And sing before him songs of praise.
2. Convinced that he is God a - lone, From whom both we and all proceed; We, whom he chooses for his own, The flock that he vouchsafes to feed.
3. O enter then his tem - ple gate, Thence to his courts devoutly press; And still your grateful hymns repeat, And still his name with praises bless.
4. For he's the Lord, su - preme - ly good, His mer - cy is for - ever sure ; His truth which always firmly stood, To end-less a-ges shall en-dure.

LESSON IX.

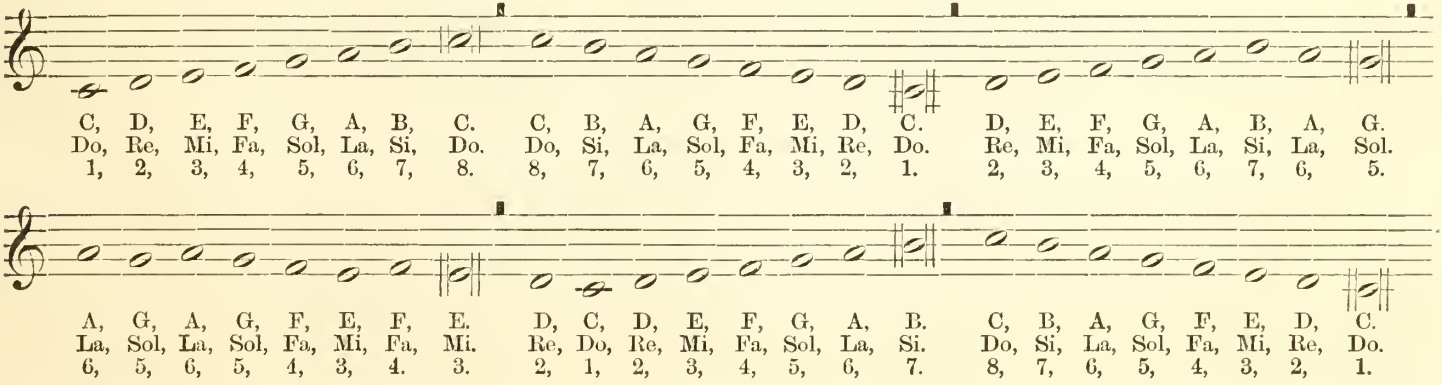
Teacher reviews Lesson VIII, by writing it on the blackboard, without letters, syllables, and numerals and requires pupils to read by letter, and sing by syllable and numeral.

T.—Our last lesson was upon *one, two, three, four, five,* and *six* of the Major Scale—what numerals? *P.*—*One, two, three, four, five,* and *six.*

Draw the staff and treble clef, and write the following exercise in notes, placing the letters, syllables, and numerals beneath.

T.—We have now added what two numerals? *P.*—Seven and eight.

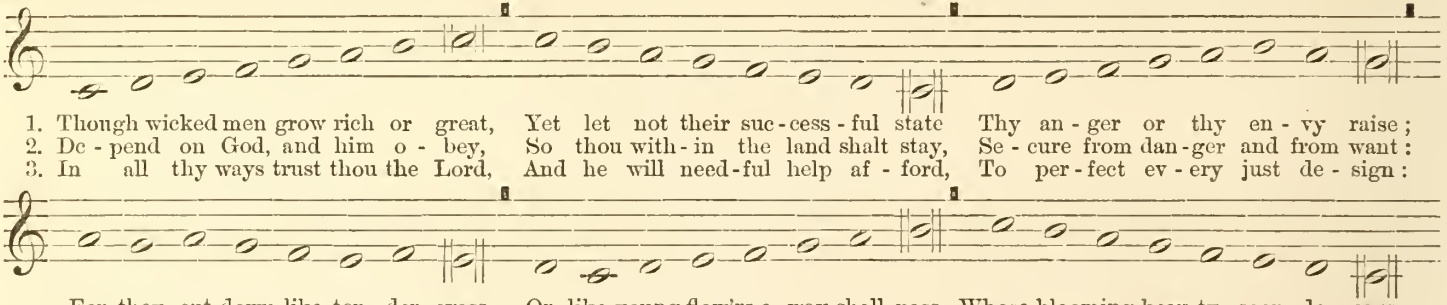
☞ Examine slates.

Ex. 27.—ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN, AND EIGHT OF THE MAJOR SCALE.

C, D, E, F, G, A, B, C. C, B, A, G, F, E, D, C. D, E, F, G, A, B, A, G.
Do, Re, Mi, Fa, Sol, La, Si, Do. Do, Si, La, Sol, Fa, Mi, Re, Do. Re, Mi, Fa, Sol, La, Si, La, Sol.
1, 2, 3, 4, 5, 6, 7, 8. 8, 7, 6, 5, 4, 3, 2, 1. 2, 3, 4, 5, 6, 7, 6, 5.
A, G, A, G, F, E, F, E. D, C, D, E, F, G, A, B. C, B, A, G, F, E, D, C.
La, Sol, La, Sol, Fa, Mi, Fa, Mi. Re, Do, Re, Mi, Fa, Sol, La, Si. Do, Si, La, Sol, Fa, Mi, Re, Do.
6, 5, 6, 5, 4, 3, 4, 3. 2, 1, 2, 3, 4, 5, 6, 7. 8, 7, 6, 5, 4, 3, 2, 1.

T.—Between 1 and 2 is a tone or half-tone? *P.*—A tone. *T.*—Between 2 and 3? *P.*—A tone. *T.*—Between 3 and 4? *P.*—A half-tone. *T.*—Between 4 and 5? *P.*—A tone. *T.*—Between 5 and 6? *P.*—A tone. *T.*—Between 6 and 7? *P.*—A tone. *T.*—Between 7 and 8? *P.*—A half-tone. *T.*—Between 7 and 8? *P.*—A HALF-TONE. *T.*—The two half-tones in the Major Scale lie between what two numerals? *P.*—Between 3 and 4 and 7 and 8. *T.*—Between what numerals? *P.*—Between 3 and 4 and 7 and 8.

Teacher requires pupils to read the exercise aloud by letter, and afterwards to sing it by syllable and numeral,—the last time without teacher's voice. Teacher sings each line of the words, accenting the second syllable of each line, agreeably to the meter of the words, and requires pupils to imitate.

N.B.—Sing resolutely, and do not drag in the movement.


1. Though wicked men grow rich or great, Yet let not their suc-cess-ful state Thy an-ger or thy en-vy raise;
2. De-pend on God, and him o-bey, So thou with-in the land shalt stay, Se-cure from dan-ger and from want:
3. In all thy ways trust thou the Lord, And he will need-ful help af-ford, To per-fect ev-ery just de-sign:
For they, cut down like ten-der grass, Or like young flow'rs a-way shall pass, Whose blooming beau-ty soon de-cays.
Make his commands thy chief de-light, And he, thy du-ty to re-quite, Shall all thy ear-nest wish-es grant.
He'll make, like light, se-rene and clear Thy cloud-ed in-no-cence ap-pear, And as a mid-day sun to shine.

☞ *T.*—There is one most important sound in the scale, which, like the sun in the solar system, or the heart in the human body, we cannot get along without. Feeling and remembering its influence constantly, we give it the name of —? *P.*—*Key-note.* *T.*—What name? *P.*—KEY-NOTE. *T.*—In our lesson thus far, the name of the Key-note is what letter? *P.*—C. *T.*—What syllable? *P.*—Do. *T.*—What numerals? *P.*—ONE or EIGHT. ☜

LESSON X.

Teacher reviews Lesson IX, by writing it on the blackboard without letters, syllables, or numerals, and requires pupils to read it by letter, and sing by syllable and numeral.

T.—Between 3 and 4 is what? *P.*—A half-tone. *T.*—Between 7 and 8? *P.*—A half-tone. *T.*—Between 1 and 2? *P.*—A tone. *T.*—Between 6 and 7? *P.*—A tone. *T.*—Between 2 and 3? *P.*—A tone. *T.*—Between 4 and 5 and 6? *P.*—Each a tone.

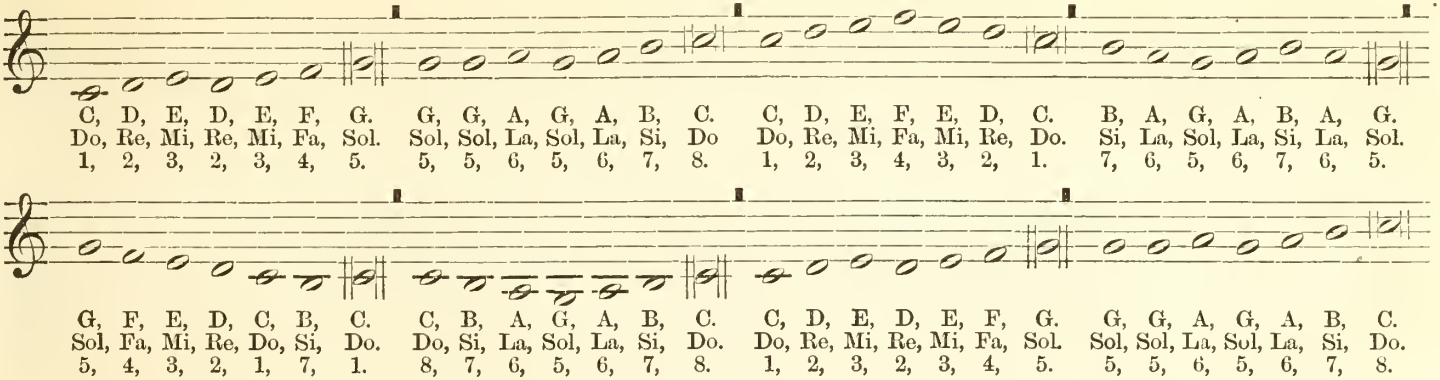
Teacher enlarges upon the necessity of remembering the Key-note as named in lesson IX.

T.—Write the next exercise on your slates, and be particular with the little lines below and above the staff.

Teacher insists upon distinctness in making the staff, clef, and notes.

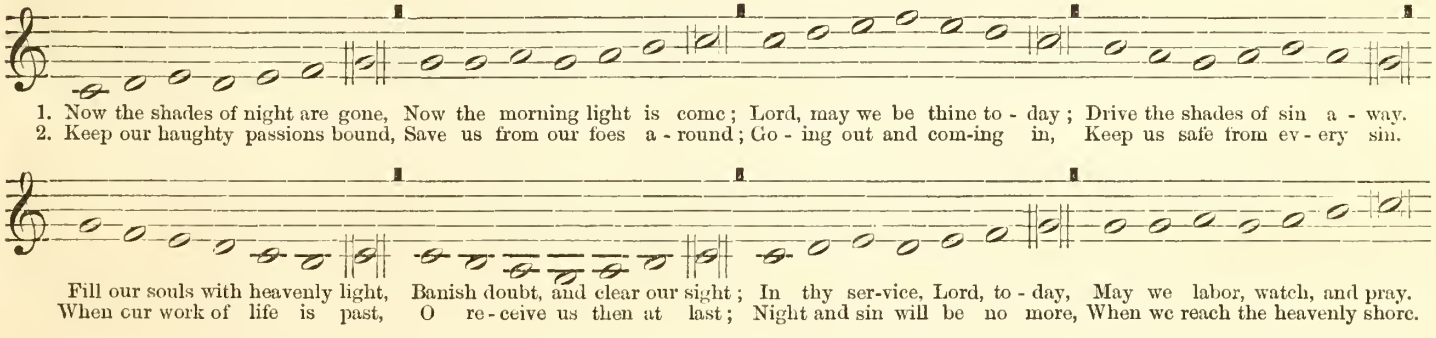
N.B.—Music is a language, with signs of sound and silence, which must be written and defined to be thoroughly understood.

☞ Examine slates.

Ex. 28.—THE MAJOR SCALE EXTENDED A FOURTH ABOVE THE UPPER KEY-NOTE 8, AND A FOURTH BELOW THE LOWER KEY-NOTE 1.

C, D, E, D, E, F, G. G, G, A, G, A, B, C. C, D, E, F, E, D, C. B, A, G, A, B, A, G.
Do, Re, Mi, Re, Mi, Fa, Sol. Sol, Sol, La, Sol, La, Si, Do Do, Re, Mi, Fa, Mi, Re, Do. Si, La, Sol, La, Si, La, Sol.
1, 2, 3, 2, 3, 4, 5. 5, 5, 6, 5, 6, 7, 8. 1, 2, 3, 4, 3, 2, 1. 7, 6, 5, 6, 7, 6, 5.
G, F, E, D, C, B, C. C, B, A, G, A, B, C. C, D, E, D, E, F, G. G, G, A, G, A, B, C.
Sol, Fa, Mi, Re, Do, Si, Do. Do, Si, La, Sol, La, Si, Do. Do, Re, Mi, Re, Mi, Fa, Sol. Sol, Sol, La, Sol, La, Si, Do.
5, 4, 3, 2, 1, 7, 1. 8, 7, 6, 5, 6, 7, 8. 1, 2, 3, 2, 3, 4, 5. 5, 5, 6, 5, 6, 7, 8.

T.—When we ascend the scale from 1 to 8, and wish to go any higher, we change numeral 8, to what? *P.*—To numeral 1. *T.*—When we descend the scale from 8 to 1, and wish to go any lower, we change numeral 1, to what? *P.*—To numeral 8.

Teacher requires pupils to read the exercise by letter, and afterwards to sing it by syllable and numeral, pupils singing with teacher first, and afterwards alone. Teacher then sings each line with the words distinctly, and requires pupils to imitate, while he points at each note.


1. Now the shades of night are gone, Now the morning light is come; Lord, may we be thine to - day; Drive the shades of sin a - way.
2. Keep our haughty passions bound, Save us from our foes a - round; Go - ing out and com-ing in, Keep us safe from ev - ery sin.
Fill our souls with heavenly light, Banish doubt, and clear our sight; In thy ser-vice, Lord, to - day, May we labor, watch, and pray.
When our work of life is past, O re - ceive us then at last; Night and sin will be no more, When we reach the heavenly shore.

LESSON XI.

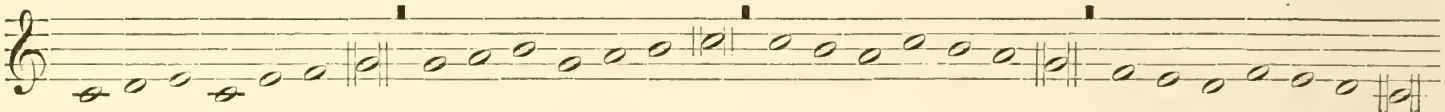
Teacher reviews Lesson X, by writing it on the blackboard, without letters, syllables, or numerals, and requires pupils to read it by letter, and sing it by numerals, and syllables.

T.—When you ascended the scale to 8, you changed to what numeral? *P.*—To 1. *T.*—How far above did you sing? *P.*—A fourth above? *P.*—When you descend the scale from 8 to 1, you change 1 to what numeral? *P.*—To 8. *T.*—And descend how far below? *P.*—A fourth below. *T.*—Are 1 and 8 the same letter? *P.*—They are. *T.*—The same syllable? *P.*—The same syllable.

T.—Write the following exercise after me in notes, syllables, and numerals.

☞ Examine slates.

Ex. 29.—THE MAJOR SCALE IN REGULAR DEGREES AS SECONDS; AND IN SKIPS OF THIRDS.

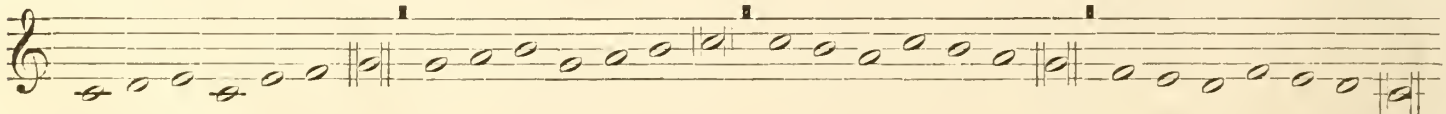


C,	D,	E,	C,	E,	F,	G.	G,	A,	B,	G,	A,	B,	C.	C,	B,	A,	C,	B,	A,	G.	F,	E,	D,	F,	E,	D,	C.
Do,	Re,	Mi,	Do,	Mi,	Fa,	Sol.	Sol,	La,	Si,	Sol,	La,	Si,	Do.	Do,	Si,	La,	Do,	Si,	La,	Sol.	Fa,	Mi,	Re,	Fa,	Mi,	Re,	Do.
1,	2,	3,	1,	3,	4,	5,	5,	6,	7,	5,	6,	7,	8.	8,	7,	6,	8,	7,	6,	5.	4,	3,	2,	4,	3,	2,	1.

T.—In this lesson when you descend from E to C, you skip what letter? *P.*—D. *T.*—What syllable? *P.*—Re. *T.*—What numeral? *P.*—2. *T.*—When you ascend from C to E following, what letter do you skip? *P.*—D. *T.*—What syllable? *P.*—Re. *T.*—What numeral? *P.*—2. *T.*—So when you descend from 10th to 11th notes, B to G, you skip what letter? *P.*—A. *T.*—What syllable? *P.*—La. *T.*—What numeral? *P.*—6.

Teacher questions in the same manner upon the other two skips of thirds in this lesson, and must be prepared to repeat the attempt to sing the thirds many times by syllable and numeral before pupils can do it satisfactorily.

N.B.—In music classes there is always difficulty in passing from singing the regular degrees by seconds to skips, whether of thirds or wider intervals. Teacher sings the lines separately as before, pointing at each note, and requires pupils to imitate.



1. Sov'reign Ruler of the skies, Ev - er gracious, ev - er wise, All our times are in thy hand, All events at thy command.
2. May we al-ways own thy hand, Still to thee surrender'd stand, Know that thou art God a-lone, We and ours are all thy own.

LESSON XII.

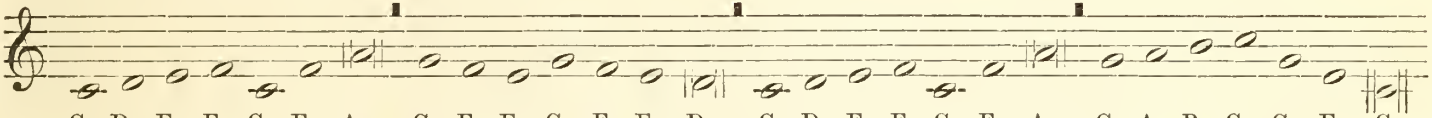
Teacher writes and reviews Lesson XI, pointing out particularly the difference between the seconds and thirds, and requires pupils to read the exercise by letter, and to sing it by syllables and numerals, without re-writing them.

T.—When you sing from 3 to 1, you skip what numeral? *P.*—2. *T.*—When you sing from 7 to 5 you skip what? *P.*—6. *T.*—When you sing from 6 to 8 you skip what? *P.*—7. *T.*—When you sing from 2 to 4 you skip what numeral? *P.*—3.

T.—Draw the staff and clef, and write the following exercise after me.

☞ Examine slates.

Ex. 30.—SECONDS, THIRDS, AND FOURTHS.

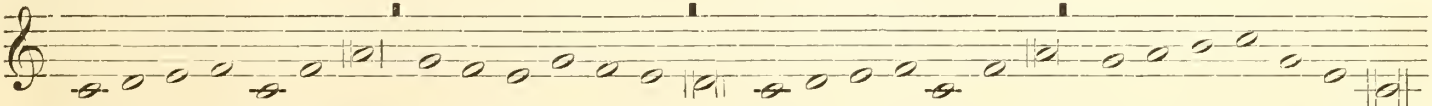


C,	D,	E,	F,	C,	F,	A.		G,	F,	E,	G,	F,	E,	D.		C,	D,	E,	F,	C,	F,	A.		G,	A,	B,	C,	G,	E,	C.
Do,	Re,	Mi,	Fa,	Do,	Fa,	La.		Sol,	Fa,	Mi,	Sol,	Fa,	Mi,	Re.		Do,	Re,	Mi,	Fa,	Do,	Fa,	La,		Sol,	La,	Si,	Do,	Sol,	Mi,	Do.
1,	2,	3,	4,	1,	4,	6.		5,	4,	3,	5,	4,	3,	2.		1,	2,	3,	4,	1,	4,	6.		5,	6,	7,	8,	5,	3,	1.

T.—In this lesson when you descend from 4 to 1 you skip what numerals? *P.*—3 and 2. What syllables? *P.*—Mi and Re. *T.*—What letters? *P.*—E and D. So when you ascend from 1 to 4, what numerals do you skip *P.*—2 and 3. *T.*—What syllables? *P.*—Re and Mi. *T.*—What letters? *P.*—D and E.

Teacher asks similar questions concerning the third of the first strain, F to A; of the third of the second strain, E to G; of the fourth and third, F to C and C to F, and F to A, of the third strain; and of the fourth and two thirds, C to G, G to E, and E to C, of the fourth strain.

N.B.—The character of the difference in the intervals ought to be noticed. *Seconds*, whether major or minor, are smooth and gentle in effect. *Thirds*, major or minor, when heard together, form the sweetest harmony in parts. *Fourths*, whether perfect or augmented, are bold, harsh, and slightly discordant; the augmented 4th—from F to B, is especially so. Teacher sings each line of the words, pointing at the notes as before, and requires pupils to imitate.



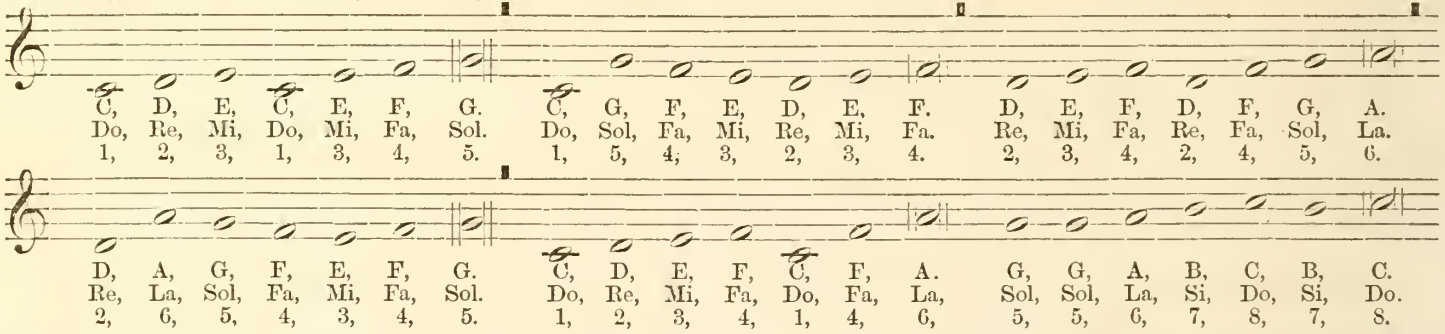
1. Christ the Lord is ris'n to - day. Sons of men and an - gels say: Raise your joys and triumphs high, Sing, ye heav'ns, and earth reply.
2. Soar we now where Christ hath led, Following our exalt-ed Head; Made like him, like him we rise; Ours the cross, the grave, the skies.

LESSON XIII.

Teacher reviews Lesson XII, by pointing out the difference in the character of the intervals, seconds, thirds, and fourths, and requires pupils to read it by letter, and to sing it by syllable and numeral. Teacher requires pupils to name the intervals they are about to sing, whether second, third, or fourth, and what numerals, syllables, and letters are skipped in singing thirds, fourths, and fifths.

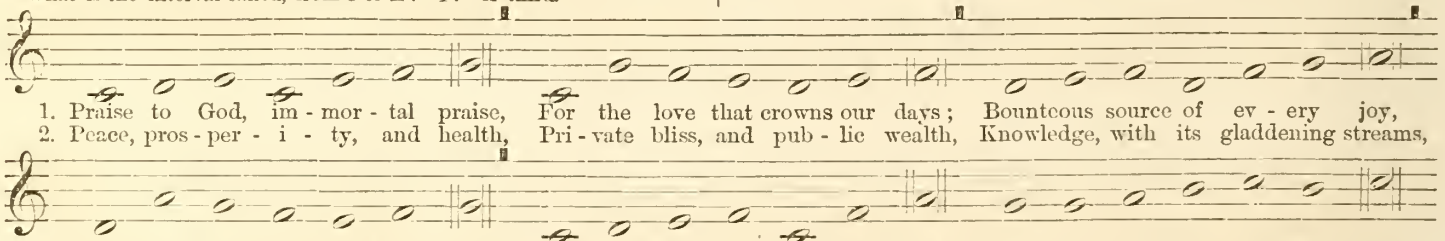
N.B.—In this way the mind through the eye takes in the difference between the intervals, and appreciates it accordingly.

T.—Write the following exercise. ☞ Examine slates.

Ex. 31.—SECONDS, THIRDS, FOURTHS, AND FIFTHS.

C, D, E, C, E, F, G. C, G, F, E, D, E, F. D, E, F, D, F, G, A.
Do, Re, Mi, Do, Mi, Fa, Sol. Do, Sol, Fa, Mi, Re, Mi, Fa. Re, Mi, Fa, Re, Fa, Sol, La.
1, 2, 3, 1, 3, 4, 5. 1, 5, 4, 3, 2, 3, 4. 2, 3, 4, 2, 4, 5, 6.
D, A, G, F, E, F, G. C, D, E, F, C, F, A. G, G, A, B, C, B, C.
Re, La, Sol, Fa, Mi, Fa, Sol. Do, Re, Mi, Fa, Do, Fa, La, Sol, Sol, La, Si, Do, Si, Do.
2, 6, 5, 4, 3, 4, 5. 1, 2, 3, 4, 1, 4, 6, 5, 5, 6, 7, 8, 7, 8.

T.—In this lesson when you descend from E to C, or ascend from C to E, you skip what letter? *P.*—D. *T.*—What syllable? *P.*—Re. *T.*—What numeral? *P.*—2. *T.*—So in the second strain, when you ascend from C to G, you skip what letters? *P.*—D, E, and F. *T.*—What syllables? *P.*—Re, Mi, and Fa. *T.*—What numerals? *P.*—2, 3, and 4. *T.*—What is the interval called, from C to E? *P.*—A third.

Teacher continues to ask similar questions concerning the third of the third strain; the fifth of the fourth strain, and the fourth and third of the fifth strain. Teacher sings each line of the words as before, and pointing at the notes, requires pupils to imitate.

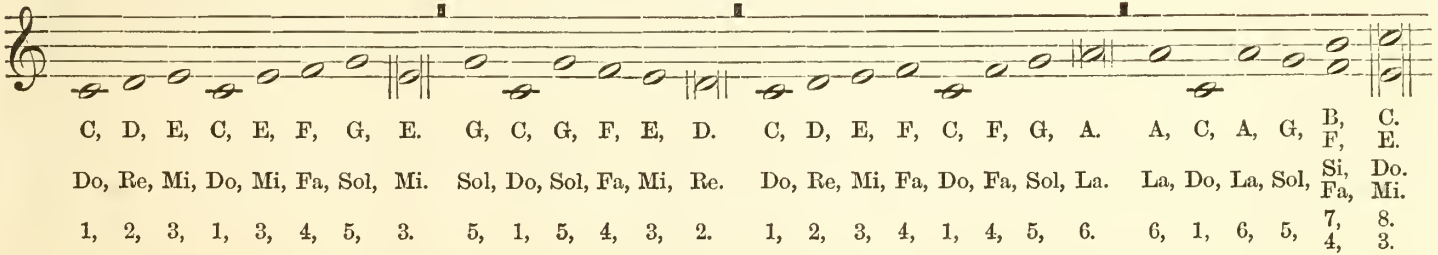

1. Praise to God, im - mor - tal praise, For the love that crowns our days; Bounteous source of ev - ery joy,
2. Peace, pros - per - i - ty, and health, Pri - vate bliss, and pub - lic wealth, Knowledge, with its gladdening streams,
Let thy praise our tongues em - ploy: All to thee, our God, we owe, Source whence all our bless - ings flow.
Pure re - li - gion's ho - lier beams: Lord, for these our souls shall raise Grate - ful vows and sol - emn praise.

LESSON XIV.

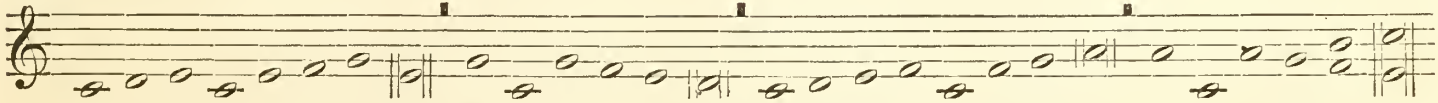
Teacher writes and reviews Lesson XIII, comparing the intervals with each other, and requires pupils to read it by letter, and to sing it by syllable and numeral. Teacher requires pupils instantly to judge by the eye, what the interval is, whether 2nd, 3d, 4th, or 5th, and to name it aloud. Fifths are very sweet and important intervals; but great care is necessary in employing them, if we would avoid unpleasant harmonic effects. *T.*—Write the following exercise after me.

☞ Examine slates.

Ex. 32.—SECONDS, THIRDS, FOURTHS, FIFTHS, AND SIXTHS.


C, D, E, C, E, F, G, E. G, C, G, F, E, D. C, D, E, F, C, F, G, A. A, C, A, G, B, F, C. E.
Do, Re, Mi, Do, Mi, Fa, Sol, Mi. Sol, Do, Sol, Fa, Mi, Re. Do, Re, Mi, Fa, Do, Fa, Sol, La. La, Do, La, Sol, Si, Fa, Do. Mi.
1, 2, 3, 1, 3, 4, 5, 3. 5, 1, 5, 4, 3, 2. 1, 2, 3, 4, 1, 4, 5, 6. 6, 1, 6, 5, 7, 4, 8. 3.

T.—In descending from E to C in the first strain, you skip what letter? *P.*—D. *T.*—What syllable? *P.*—Re. *T.*—What numeral? *P.*—2. *T.*—What interval is this? *P.*—A third.

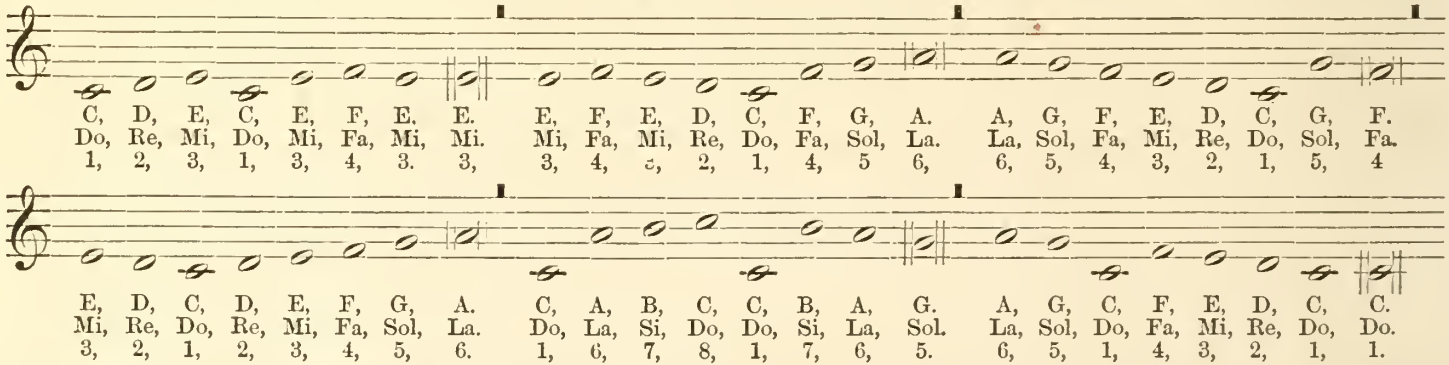
Teacher questions pupils in the same way upon third at the end of the first strain, of the descent and ascent by fifths in the second strain; of the descent and ascent by fourths in the third strain, and of the descent and ascent by sixths in the last strain. Teacher sings the words of each line, as before, pointing at the notes, and requiring pupils to imitate. Accent the second syllable of each line agreeably to meter, and at the final cadence sing either the upper or lower note.

1. As pants the hart for cooling streams, When heated in the chase; So longs, my soul, O God, for thee, And thy re-freshing grace.
2. Why restless, why cast down, my soul? Hope still; and thou shalt sing The praise of him who is thy God, Thy health's eternal Spring.

LESSON XV.

Teacher writes and reviews Lesson XIV, comparing intervals one with the other, and requires pupils to read by letter and to sing by numeral and syllable. The Major sixth, the interval last introduced, like the third, of which, in music, it is the inversion, is most harmonious, and constantly employed in two-part writing.

T.—This interval last introduced why do you call it a sixth? *P.*—Because it contains six letters. *T.*—What letters do you skip in singing it? *P.*—D, E, F, and G. *T*—What syllables?—What numerals?

T.—Write after me the following exercise, and be particular in getting every note in its proper place. ☞ Examine slates.

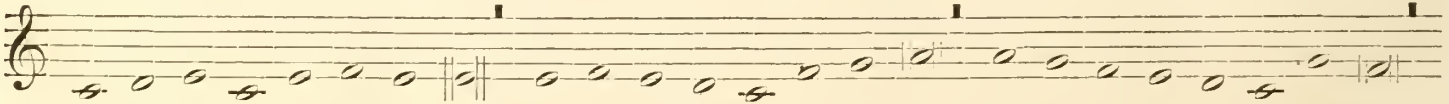
Ex. 32.—SECONDS, THIRDS, FOURTHS, FIFTHS, SIXTHS, SEVENTHS, AND EIGHTHS.

C, D, E, C, E, F, E. E. E, F, E, D, C, F, G, A. A, G, F, E, D, C, G, F.
Do, Re, Mi, Do, Mi, Fa, Mi, Mi. Mi, Fa, Mi, Re, Do, Fa, Sol, La. La, Sol, Fa, Mi, Re, Do, Sol, Fa.
1, 2, 3, 1, 3, 4, 3. 3, 3, 4, 5, 2, 1, 4, 5 6, 6, 5, 4, 3, 2, 1, 5, 4
E, D, C, D, E, F, G, A. C, A, B, C, C, B, A, G. A, G, C, F, E, D, C, C.
Mi, Re, Do, Re, Mi, Fa, Sol, La. Do, La, Si, Do, Do, Si, La, Sol. La, Sol, Do, Fa, Mi, Re, Do, Do.
3, 2, 1, 2, 3, 4, 5, 6. 1, 6, 7, 8, 1, 7, 6, 5. 6, 5, 1, 4, 3, 2, 1, 1.

T.—In the descent and ascent of the third in the first strain, you skip what letter? *P.*—D. *T.*—What syllable? *P.*—Re. *T.*—What numeral? *P.*—2.

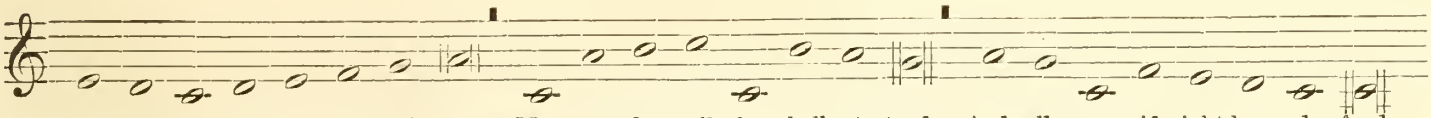
Teacher questions pupils in the same manner upon the fourth in the second strain; upon the fifth in the third strain; upon the sixth, seventh and octave in the fifth strain; and upon the fourth and fifth in the sixth and last strain.

T.—In the fifth strain, the first wide interval you sing is?— *P.*—The sixth. *T.*—The second wide interval? *P.*—The octave. *T.*—Why do you call it an octave? *P.*—Because it contains eight letters. T.—The third wide interval? *P.*—The seventh.

T.—Read the exercise by letter, and afterward sing it by syllable and numeral. Teacher sings each line of the words, accenting the second syllable of each line, according to meter, and requires pupils to imitate.

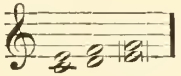
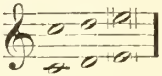
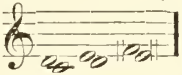
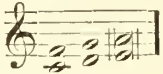
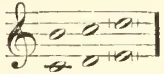


1. The Lord my pas - ture shall pre - pare, And feed me with a shepherd's care; His presence shall my wants sup - ply,
2. When in the sul - try glebe I faint, Or on the thirst - y moun-tain pant, To fer - tile vales and dew - y meads
3. Though in the paths of death I tread, With gloomy hor - rors o - ver - spread; My stead-fast heart shall fear no ill,



And guard me with a watch-ful eye; My noon-day walks he shall at - tend, And all my mid-night hours de - fend.
My wea - ry wandering steps he leads, Where peaceful riv - ers, soft and slow, A - mid the ver - dant land-scape flow.
For thou, O Lord, art with me still: Thy friendly crook shall give me aid, And guide me through the dreadful shade.

OBSERVATION.—As lesson XV, contains every diatonic interval in the Major Scale, the teacher should not leave it without the effort to impress upon the pupils' mind the difference in the character of the intervals, not simply in respect of distance from the Key-note and from each other, but also, in respect of effect upon the ear; thirds, sixths, and octaves being very harmonious, while seconds, fourths, and sevenths are discordant. Should a piano or melodeon be at hand, this can easily be illustrated.

T.—Listen to these thirds:  and now to these sixths: and now to these octaves:  all of which are perfectly sweet and harmonious. Listen to these seconds:  and now to these fourths:  and now to these sevenths:  all of which are harsh and discordant. Sequences of perfect fifths are not allowed.

LESSON XVI.

Teacher writes and reviews last lesson, requiring pupils to read it by letter and to sing it by numeral and syllable, and to name any interval, as second, third, fourth, &c., before singing it. *T.*—Write the following exercise after me. ☞ Examine Slates.

Ex. 33.—SECONDS, THIRDS, FOURTHS, FIFTHS, SIXTHS, SEVENTHS, AND EIGHTHS, IN CLOSE ORDER, ASCENDING AND DESCENDING.

C, D, C, E, C, F, C, G, C, A, C, B, C, C. C, B, C, A, C, G, C, F, C, E, C, D, C, C.
Do, Re, Do, Mi, Do, Fa, Do, Sol, Do, La, Do, Si, Do, Do. Do, Si, Do, La, Do, Sol, Do, Fa, Do, Mi, Do, Re, Do, Do.
1, 2, 1, 3, 1, 4, 1, 5, 1, 6, 1, 7, 1, 8. 8, 7, 8, 6, 8, 5, 8, 4, 8, 3, 8, 2, 8, 1.

Teacher requires pupils to read it by letter, as C, D, C, E, &c., afterwards to sing it by syllable and numeral. Teacher must be prepared to meet some difficulty with young pupils in applying the syllables in this lesson. The regular recurrence of the key-note, while it is easily gotten by the numeral on account of pupils' early familiarity with the use of the numeral, is somewhat confusing to them when the syllables are applied. As, however, this exercise contains all the intervals of the Major Scale in close order, it should be thoroughly committed to memory, by syllable as well as by numeral. In the descending series, the intervals must be calculated from the upper key-note 8. Teachers disposed to be thorough with themselves and with their pupils, will find in the following questions and answers, a theoretical construction of the intervals of the Major Scale, which will add to their clearer mental appreciation of this subject and help to lay a surer foundation for correct music-reading.

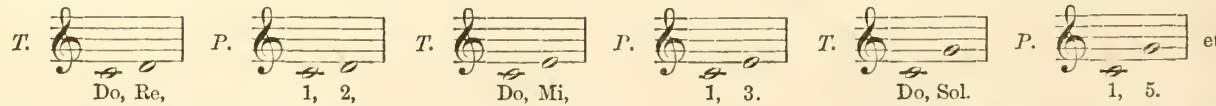
T.—Ascending from C to D is what interval? *P.*—A Major second, containing a tone. *T.*—From C to E? *P.*—A Major third, containing two tones. *T.*—From C to F? *P.*—A perfect fourth, containing two tones and a half. *T.*—From C to G? *P.*—A perfect fifth, containing three tones and a half. *T.*—From C to A? *P.*—A Major sixth, containing four tones and a half. *T.*—From C to B? *P.*—A Major seventh, containing five tones and a half. *T.*—From C to C? *P.*—An octave, containing six tones. *T.*—*Descending* from C to B is what interval? *P.*—A minor second, containing a half-tone. *T.*—From C to A? *P.*—A minor third, containing a tone and a half. *P.*—From C to G? *P.*—A perfect fourth, containing two tones and a half. *T.*—From C to F? *P.*—A perfect fifth, containing three tones and a half. *T.*—From C to E? *P.*—A minor sixth, containing four tones. *T.*—From C to D. *P.*—A minor, or dominant seventh, containing five tones. *T.*—From C to C. *P.*—An octave, containing six tones.

LESSON XVII.

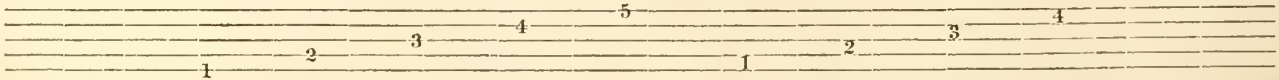
THE BASS CLEF.

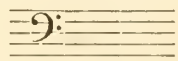
Teacher writes and reviews Lesson XVI, and requires pupils to read it by letter, and to sing it by numeral and syllable. Teacher further practices on this lesson as follows:

T.—I will sing the syllables first, and afterward sing for me the corresponding numerals; then reverse the order, teacher singing the numerals, and pupils the syllables:—



ascending and descending, and skipping from key-note to any point in the scale, and from any point other than the key-note to any other point in the scale. *T.*—Draw the staff, and number the lines and spaces.



Draw on the fourth line this character: 

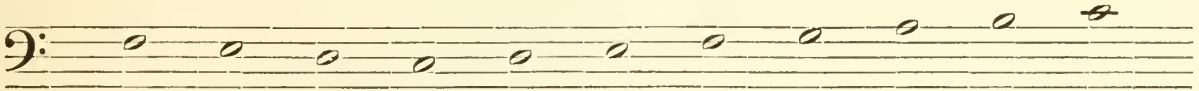
T.—On *what* line? *P.*—The *fourth* line. *T.*—What does it look like? *P.*—Like the capital C, reading from right to left. *T.*—Remember the two dots, one above and the other below the fourth line. This character is called the F or Bass Clef—on which line is it placed? *P.*—The fourth line. *T.*—What syllable do we use for the clef note, F in the Bass? *P.*—

Fa. *T.*—What letter on the third space? *P.*—E. *T.*—On the third line? *P.*—D. *T.*—On the second space? *P.*—C. *T.*—On the fourth space? *P.*—G. *T.*—On the fifth or top line? *P.*—A. *T.*—On the first space above the staff? *P.*—B. *T.*—On the first little line above the staff. *P.*—C.

T.—Sing with syllables and numerals. Write the following notes, placing letters, syllables, and numerals under the notes.

☞ Examine slates.

Ex. 34.



F,	E,	D,	C,	D,	E,	F,	G,	A,	B,	C.
Fa,	Mi,	Re,	Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.
4,	3,	2,	1,	2,	3,	4,	5,	6,	7,	8.

LESSON XVIII.

MAJOR SCALE, BASS CLEF.

Teacher questions on the previous lesson, after writing it again on the blackboard.

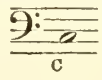
T.—The clef in the Bass is placed on which line? *P.*—The fourth line. *T.*—Giving the name of what letter to that line? *P.*—F. *T.*—What letter on the third space? *P.*—E. *T.*—On the third line? *P.*—D. *T.*—On the second space? *P.*—C. *T.*—On the fourth space? *P.*—G. &c.

T.—Write now the Major Scale, after drawing the Bass clef on the fourth line. ☞ Examine slates.

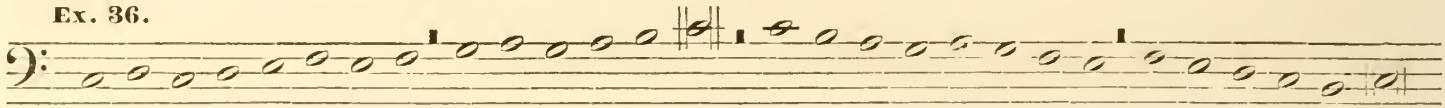
Ex. 35.

C,	D,	E,	F,	G,	A,	B,	C.	C,	B,	A,	G,	F,	E,	D,	C.
Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.	Do,	Si,	La,	Sol,	Fa,	Mi,	Re,	Do.
1,	2,	3,	4,	5,	6,	7,	8.	8,	7,	6,	5,	4,	3,	2,	1.

T.—This series of sounds, ascending and descending is called what? *P.*—The Major Scale. *T.*—Written in what staff, and according to what clef. *P.*—The Bass clef. *T.*—Now the Bass clef is used to give the pitch of men's voices, and of instruments which produce low, deep sounds—what voices did I say? *P.*—Men's voices.

Observation.—It is important for the teacher to know and to teach that there is a difference of an octave in the pitch of the Major Scale, as here presented to the eye, and the pitch which has been presented to the eye, up to this point in the course. Boys, before their voices have changed, and girls and female teachers sing from this starting point, but men from this,  the latter starting point being an octave lower than the former. Write the following lesson, and be careful to place your Bass clef on the fourth line,

☞ Examine slates.

Ex. 36.

C,	D,	C,	D,	E,	F,	E,	F,	G,	A,	G,	A,	B,	C.	C,	B,	A,	G,	A,	G,	F,	E,	F,	E,	D,	C,	B,	C.
Do,	Re,	Do,	Re,	Mi,	Fa,	Mi,	Fa,	Sol,	La,	Sol,	La,	Si,	Do.	Do,	Si,	La,	Sol,	La,	Sol,	Fa,	Mi,	Fa,	Mi,	Re,	Do,	Si,	Do.
1,	2,	1,	2,	3,	4,	3,	4,	5,	6,	5,	6,	7,	8.	8,	7,	6,	5,	6,	5,	4,	3,	4,	3,	2,	1,	7,	1,

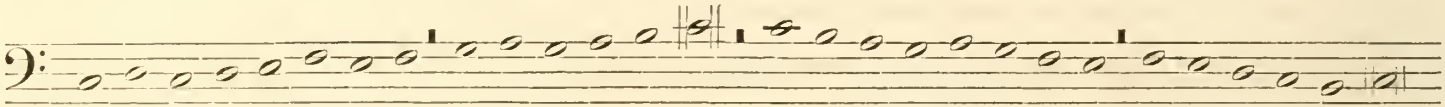
Teacher requires pupils to read by letter, and afterward to sing it by syllable and numeral.

T.—The key-note is still what letter? *P.*—C. *T.*—What syllable? *P.*—Do. *T.*—What numeral? *P.*—One.

☞ It is of prime importance to remember that, so far as accurate music-reading is concerned, we might as well try to steer a ship at sea without a rudder, or make a perfect circle with a pair of compasses minus one leg, or do any other perfectly impracticable thing, as to learn to read vocal music and forget the key-note, or *tonic*, or number *one*, or *starting-point* of the scale. ☜

T.—What key-note has been thus far the letter? *P.*—C.

Teacher sings the words, points at each note, and requires pupils to imitate. Accent the second syllable of each line.



1. Lord, in thy sight, O let my prayer Like morning incense rise; My lift-ed hands ac-cept-ed be, As evening sac-ri-fice.
2. From hasty language curb my tongue, And let a constant guard Still keep the portal of my lips With wa-ry silence barr'd.
3. From wicked men's designs and deeds My heart and hands restrain; Nor let me share their evil works, Or their unrighteous gain.

LESSON XIX.

THE COMMON CHORD MAJOR, BASS CLEF.

Teacher reviews Lesson XVIII, by requiring pupils to read it by letter, and sing it by syllable and numeral.

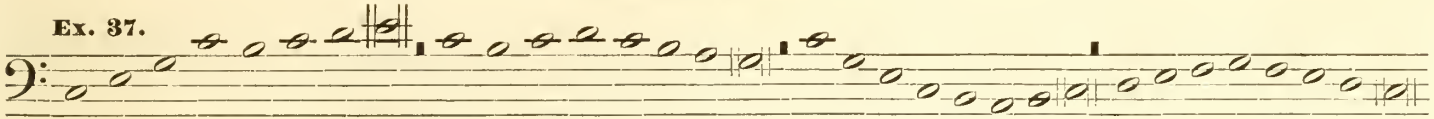
T.—What is the key-note in Lesson XVIII? *P.*—C.

Teacher points at any note in the lesson, and requires its name by letter, syllable, and numeral.

T.—What letter on the third? *P.*—E. *T.*—On the fifth? *P.*—G. *T.*—On the eighth, or key-note? *P.*—C. *T.*—The second? *P.*—D. *T.*—The fourth? *P.*—F. *T.*—The sixth? *P.*—A. *T.*—Write now the following exercise, with letters, syllables, and numerals beneath.

☞ Examine slates.

Ex. 37.

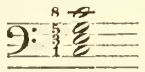


C,	E,	G,	C,	B,	C,	D,	E,	C,	B,	C,	D,	C,	B,	A,	G,	C,	G,	F,	C,	B,	A,	B,	C,	D,	E,	F,	G,	F,	E,	D,	C.
Do,	Mi,	Sol,	Do,	Si,	Do,	Re,	Mi,	Do,	Si,	Do,	Re,	Do,	Si,	La,	Sol,	Do,	Sol,	Mi,	Do,	Si,	La,	Si,	Do,	Re,	Mi,	Fa,	Sol,	Fa,	Mi,	Re,	Do.
1,	3,	5,	8,	7,	8,	2,	3,	8,	7,	8,	2,	1,	7,	6,	5,	8,	5,	3,	1,	7,	6,	7,	8,	2,	3,	4,	5,	4,	3,	2,	1,

Teacher requires pupils to read it by letter and to sing it by syllable and numeral.

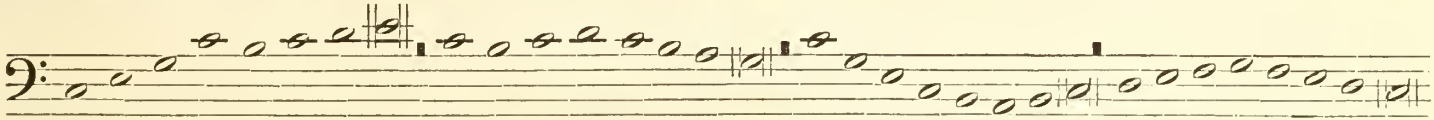
T.—When you pass from C to E, you skip what letter? *P.*—D. *T.*—From E to G, what letter? *P.*—F. *T.*—From G to C, what letters? *P.*—A and B. *T.*—These numerals, 1, 3, 5, and 8 form the *Common Chord*—what Chord? *P.*—The *Common Chord.* *T.*—Of what numerals does it consist? *P.*—1, 3, 5, and 8. *T.*—Sing the numerals of the Common Chord after me; 1, 3, 5, 8. Pupils sing. *T.*—Sing them descending; 8, 5, 3, 1. Pupils sing. *T.*—The root or foundation of this chord is the Tonic, or numeral one—what numeral? *P.*—Numeral one. *T.*—It is called Major, because its first third is Major, containing two tones—how many tones? *P.*—Two tones. *T.*—What third is it that contains two tones? *P*—The Major third, from one to three.

Teacher writes the common chord as follows also:



Teacher sings words as before.

☞ Accent the second syllable of each line.



1. A - rise, my soul, with rapture rise, And, fill'd with love and fear, a-dore The awful Sov'reign of the skies, Whose mercy lends me one day more.
2. And may this day, in - dulgent Power, Not i - dly pass, nor fruitless be; But may each swiftly-flying hour Still nearer bring my soul to Thee.
3. Then let me serve Thee all my days, And may my zeal with years increase; For pleasant, Lord, are all thy ways, And all thy paths are paths of peace.

LESSON XX.

THE COMMON CHORD AND ATTENDANT HARMONIES: BASS CLEF.

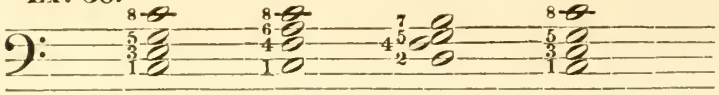
Teacher reviews Lesson XIX by requiring pupils to read by letter, and sing by syllable and numeral.

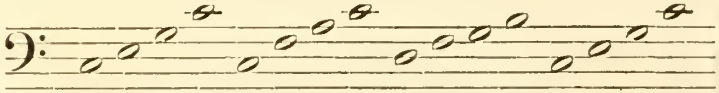
T.—What chord do the numerals 1, 3, 5, 8, make? *P.*—The Common Chord. *T.*—Which is the most important and telling sound in it? *P.*—Numeral one. *T.*—And therefore properly called? *P.*—The *root* or *tonic.*

T.—Draw the staff and Bass clef, and write after me the Common Chord, and two other Chords.

N.B.—Strictly, there are only three sounds in each one of the chords, called Tonic, Subdominant, and Dominant. But the numeral 8 has been added to the first two, and the 7th to the Dominant, to make the exercise vocally more useful.

Ex. 38.



The notes of these chords may be written one directly under the other, or they may be separated (broken)—thus :

C, E, G, C, C, F, A, C, D, F, G, B, C, E, G, C.
Do, Mi, Sol, Do, Do, Fa, La, Do, Re, Fa, Sol, Si, Do, Mi, Sol, Do.
1, 3, 5, 8, 1, 4, 6, 8, 2, 4, 5, 7, 1, 3, 5, 8.

Teacher requires pupils to read the exercise by letter, and afterward to sing it by syllable and numeral.

T.—When you sing 1, 3, 5, 8, you sing a broken chord, founded on the *Tonic* or *one* of the scale—founded on what? *P.*—On the *Tonic* or *one*. *T.*—When you you sing 1, 4, 6, 8, you sing the sounds founded on the *Subdominant*, or 4 of the scale-founded on what? *P.*—On the *Subdominant* or 4th of the scale. *T.*—When you sing 2, 4, 5, 7, you sing a broken chord, founded on the *Dominant*, or 5th of the scale—founded on what? *P.*—On the *Dominant* or 5th of the scale.

Teacher repeats the explanation.

N.B.—These fundamental harmonies of the Key or Scale, embrace every sound in the scale, and should be made familiar to the eye by writing, and to the ear by practice, with the syllable and numeral. In some musical works these chords are designated by the Roman letters, I, IV, V ; meaning that I, stands for the chord of the Tonic ; IV, for the chord of the Subdominant ; and V, for the chord of the Dominant. To add these would complicate the elements with another sign : and it is deemed more useful and in stricter accordance with the best modes of teaching : 1st, to learn to sing these changes upon the chords of the Tonic, Subdominant, and Dominant, agreeably to exercises in the earlier part of this course ;* and 2nd, the time having now arrived, the pupil should write them out, and more particularly define them, by naming each numeral of which they are composed, and the root of each, from memory.

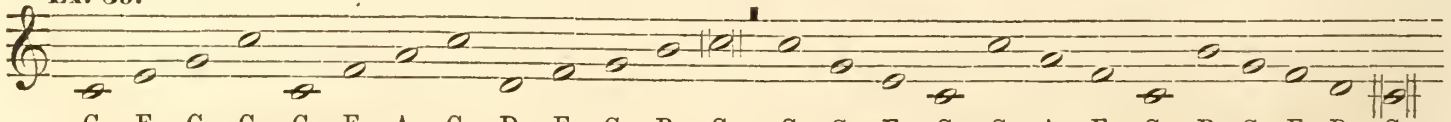
LESSON XXI.

COMMON CHORD AND ATTENDANT HARMONIES, ASCENDING AND DESCENDING.

Teacher reviews lesson XX, requires pupils to read the notes of the three fundamental chords, by letter, to sing them by syllable and numeral.

T.—1, 3, 5, 8, is what broken chord? *P.*—Tonic, founded upon one. *T.*—1, 4, 6, 8, is what broken chord? *P.*—Subdominant, founded on the 4th. *T.*—2, 4, 5, 7 is what? *P.*—Chord of the Dominant, founded upon 5. *T.*—Write now these chords, ascending and descending,—mind the clef—what clef is it? *P.*—The Treble clef.

Ex. 39.



C, E, G, C. C, F, A, C. D, F, G, B, C, C, G, E, C. C, A, F, C. B, G, F, D, C.
Do, Mi, Sol, Do. Do, Fa, La, Do. Re, Fa, Sol, Si, Do. Do, Sol, Mi, Do. Do, La, Fa, Do. Si, Sol, Fa, Re, Do.
1, 3, 5, 8. 1, 4, 6, 8. 2, 4, 5, 7, 8. 8, 5, 3, 1. 8, 6, 4, 1. 7, 5, 4, 2, 1.

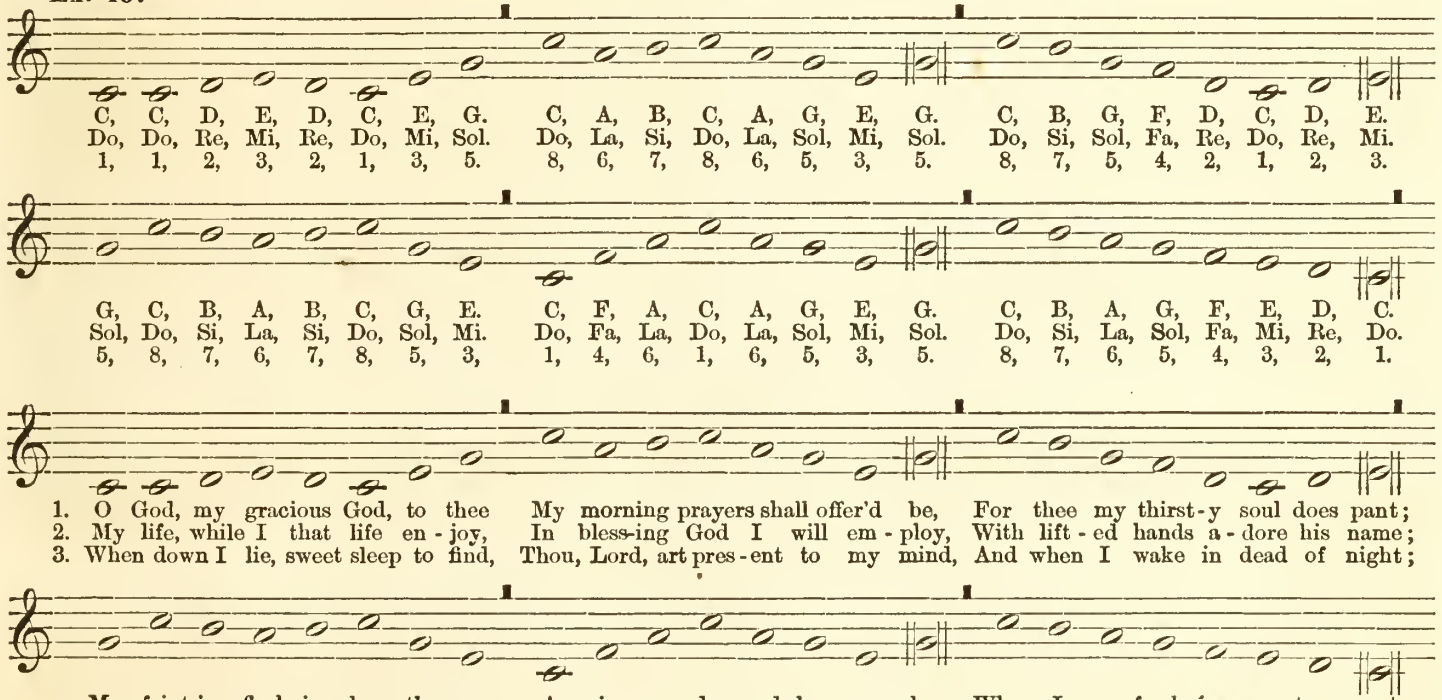
* See Exercise 18

Teacher requires pupils to read the letters of the three fundamental chords, naming the letters that are skipped in passing from C to E, from E to G, &c., afterward to sing the exercise by syllable and numeral.

T.–Write the following exercise in notes with the proper letters, syllables and numerals underneath. After reading by letter, teacher questions upon the skips, whether of letter, syllable, or numeral, and requires pupils to sing by syllable and numeral, and afterward with the words, accenting the second syllable of each line.

☞ Examine slates.

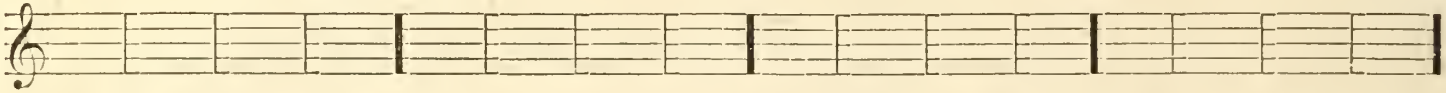
Ex. 40.


C, C, D, E, D, C, E, G. C, A, B, C, A, G, E, G. C, B, G, F, D, C, D, E.
Do, Do, Re, Mi, Re, Do, Mi, Sol. Do, La, Si, Do, La, Sol, Mi, Sol. Do, Si, Sol, Fa, Re, Do, Re, Mi.
1, 1, 2, 3, 2, 1, 3, 5. 8, 6, 7, 8, 6, 5, 3, 5. 8, 7, 5, 4, 2, 1, 2, 3.
G, C, B, A, B, C, G, E. C, F, A, C, A, G, E, G. C, B, A, G, F, E, D, C.
Sol, Do, Si, La, Si, Do, Sol, Mi. Do, Fa, La, Do, La, Sol, Mi, Sol. Do, Si, La, Sol, Fa, Mi, Re, Do.
5, 8, 7, 6, 7, 8, 5, 3, 1, 4, 6, 1, 6, 5, 3, 5. 8, 7, 6, 5, 4, 3, 2, 1.
1. O God, my gracious God, to thee My morning prayers shall offer'd be, For thee my thirst-y soul does pant;
2. My life, while I that life en-joy, In bless-ing God I will em-ploy, With lift-ed hands a-dore his name;
3. When down I lie, sweet sleep to find, Thou, Lord, art pres-ent to my mind, And when I wake in dead of night;
My faint-ing flesh im-plores thy grace, As in a dry and bar-ren place, Where I re-fresh-ing wa-ters want.
As with its choic-est food sup-plied, My soul shall be full sat-is-fied, While I with joy his praise pro-claim.
Be-cause thou still dost suc-cor bring, Be-neath the sha-dow of thy wing, I rest with safe-ty and de-light.

LESSON XXII.

SINGLE BARS, DOUBLE BARS, MEASURE, AND ACCENT.

Teacher reviews both exercises in Lesson XXI, by writing the notes only, and requiring pupils to read by letter, and sing by syllable and numeral.

OBSERVATION.—This being about the middle of the Primary Course on Notation, new musical signs are introduced for purposes of accent and time-keeping. It will be observed that thus far the exercises have been conducted by means of only six of the elementary musical signs, namely, the *Staff*, the two *Clefs*, *Treble* and *Bass*, the *Whole Note*, the *Double Whole Note*, and the *Pause*. These are amply sufficient to give the pupil the idea of singing the plain intervals of the Major Scale correctly; and if full justice has been done to the preceding exercises, the musical signs only need be written, leaving the letters, syllables, and numerals to be applied by memory in the succeeding lessons.

T.—Draw the staff very plainly, and the Treble Clef, and divide the entire length of the staff into sixteen parts, after me. Teacher begins by dividing in the middle; afterward into quarter and sixteenth parts.

T.—The smaller perpendicular lines are called Single Bars—what did I call them? *P.*—Single Bars. *T.*—Between two Single Bars is a *measure*—what? *P.*—A measure. *T.*—The darker double lines are called *Double Bars*—what did I say? *P.*—Double Bars. T.—Double Bars are placed at the end of a strain, or at the end of a piece of music—where are the Double Bars placed? *P.*—At the end of a strain or piece of music. *T.*—Put these figures $\frac{2}{1}$ at the beginning, just after the clef. The lower figure here means *whole note*, the upper figure means that 2 whole notes fill a measure, in this example. This lesson then is in *two-fold* measure, each measure containing the value of two whole notes, and because each measure is full, the accent falls on the first note of each measure. *T.*—This lesson is in what measure? *P.*—Two-fold. *T.*—Why? *P.*—Because each measure contains two whole notes. *T.*—Which part of the measure is accented? *P.*—The first.

Teacher requires pupils to name it by letter, and to sing it by syllable and numeral, then with words. Teacher beats time, down and up, in each measure, and requires pupils to do the same.

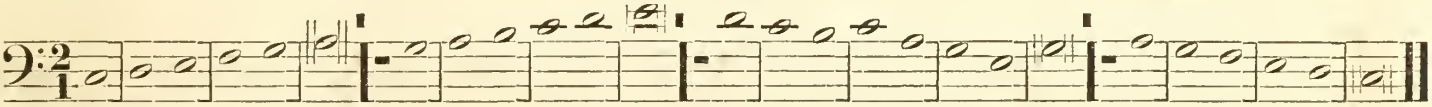
☞ Examine slates.

1. To thy tem-ple I re-pair: Lord, I love to worship there; While my glorious praise is sung, Touch my lips, unloose my tongue.
2. While I hearken to thy law, Fill my soul with humble awe, Till thy gospel bring to me Life and im-mor-tal-i-ty.

LESSON XXIII.

WHOLE REST. TWO-FOLD MEASURE, UNACCENTED. *

Teacher reviews Lesson XXII by writing it, and requiring pupils to name it by letter and to sing it by syllable and numeral. Teacher questions closely as to the meaning of the new signs introduced, the single bars, double bars, the fractional figures, of measure, and of accent. Draw the staff and Bass clef, and write after me as follows : ☞ Examine slates.



1. O bless the Lord, my soul, His grace to thee proclaim ; And all that is with-in me join To bless his ho-ly name.
2. O bless the Lord, my soul, His mer-cies bear in mind : For-get not all his ben-e-fits, Who is to thee so kind.
3. Then bless the Lord, my soul, His grace, his love proclaim : Let all that is with-in me join To bless his ho-ly name.

T.—What clef at the commencement? *P.*—The Bass clef. *T.*—What fractional signs of measure? *P.*—Two-one. *T.*—Therefore what measure? *P.*—Two-fold, containing two whole notes in a measure. *T.*—Are there two whole notes in the first measure? *P.*—No, there is but one whole note. *T.*—Then it is how nearly full? *P.*—It is but half full. *T.*—This first note is therefore *unaccented*—what did I say? *P.*—UNACCENTED.

Teacher, after having studied this lesson by letter with the pupil, also by syllable and numeral, will more fully illustrate the meaning of the word unaccented, by laying a greater stress upon the second syllable of each line. In other words, the poetry requires the accent upon the second syllable of each line, and the music is made to conform to it.

T.—At the commencement of the second, third, and fourth lines is a black oblong mark, called a *whole* rest, placed under the fourth line—what did I call it? *P.*—A whole rest. *T.*—Placed where? *P.*—*Under* the fourth line. *T.*—Now a note is a sign of sound, but a rest is a sign of silence: what is a note? *P.*—A sign of sound. *T.*—What is a rest? *P.*—A sign of silence. *T.*—For a whole rest you will remain as long silent as in singing the sound represented by a whole note—how long? *P.*—As long as for a whole note.

In singing the words, teacher commences each line on the unaccented upward beat, and requires pupils to imitate.

N.B.—Let the beating be prompt with the right hand, and the movement not too slow.

LESSON XXIV.

DOUBLE WHOLE REST AND WHOLE REST : TWO-FOLD MEASURE, ACCENTED AND UNACCENTED.

Teacher reviews Lesson XXIII by requiring pupils to read it by letter and sing it by syllable and numeral.

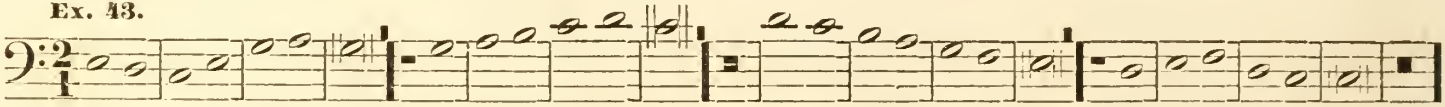
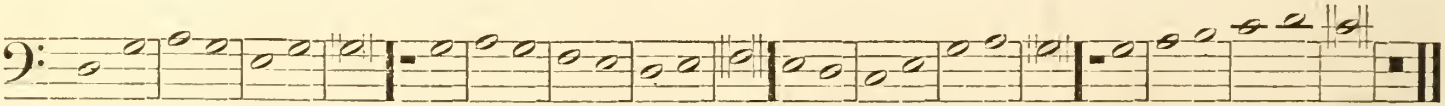
T.—What clef in Lesson XXII? *P.*—Bass clef. *T.*—Placed on which line? *P.*—On the fourth line. *T.*—Giving the name of what letter to that line? *P.*—F. *T.*—What letter on the third line of the Bass staff. *P.*—D. *T.*—What on the second line? *P.*—B. *T.*—What on the first or lowest line? *P.*—G. *T.*—What letter on the first space? *P.*—A.

* The terms *accented* and *unaccented*, in this Primary Course, have reference only to the *beginnings* of the strains of music and lines of poetry.

T.—What on the second space? *P.*—C. *T.*—On the third? *P.*—E. *T.*—On the fourth? *P.*—G. *T.*—What kind of measure? *P.*—Two-fold. *T.*—That is, two-fold measure containing, two what kind of notes in each measure? *P.*—Two whole notes. *T.*—What is a measure? *P.*—What is contained between two single bars. *T.*—Is the first measure full? *P.*—It is only half full. *T.*—Is the first note of each line accented or unaccented. *P.*—Unaccented. *T.*—What rest at the beginning of 2d, 3d, and 4th lines? *P.*—A whole rest. *T.*—How do you know? *P.*—Because it is under the line. *T.*—What is a rest? *P.*—A sign of silence. *T.*—At the commencement of the 2d, 3d, and 4th lines you are silent upon which beats? *P.*—The downward.

T.—Draw now the Staff and Bass elef, and be particular to write the notes and rests of the next lesson very distinctly.

☞ Examine slates.

Ex. 43.

1. Since I've known a Saviour's name, And sin's strong fetters broke, Careful without eare I am, Nor feel my ea-sy yoke:
2. O that all the world might know Of living, Lord, to thee, Find their heav'n begun below, And here thy goodness see;

Joy-ful now my faith to show, I find his servieo my re-ward; All the work I do be-low, Is light for such a Lord.
Walk in all the works prepared By thee to ex-ercise their grace, Till they gain their full reward, And see thee face to face.

T.—What clef? *P.*—Bass? *T.*—What measure? *P.*—Two-fold. *T.* Does the first line commence with an accented or unaccented note? *P.*—Accented. *T.*—Why? *P.*—Because the measure is full. *T.*—What rest at the commencement of the second line? *P.*—A whole rest. *T.*—Does the second line commence with an accented or an unaccented note? *P.*—An accented. T.—The square upright block extending across the entire space at the beginning of the third line, is a double whole rest—what did I name it? *P.*—A double whole rest. *T.*—Equal in time to two whole notes—to how many? *P.*—Two whole notes.

Teacher requires pupils to name each letter in the lesson, and then to sing it by syllable and numeral. Afterward to sing the words and beat time in two-fold measure.

N.B.—The teacher eannot be too particular in requiring pupils to call off by letter each note in the lesson before singing, not only in the Treble, but in the Bass Clef; and to apply the proper syllables and numerals from memory, beginning at Lesson XXII.

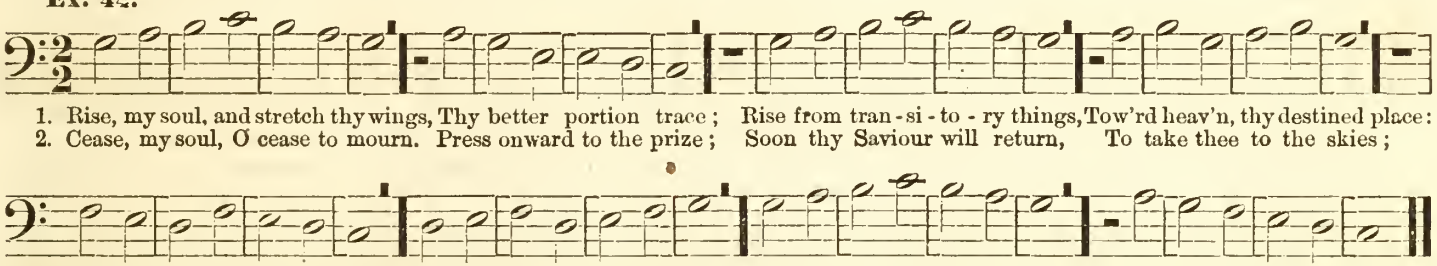
☞ On no aeeount are the lessons in Notation, from Lesson V, to be *played upon an instrument until they have been carefully studied and learned by letter, syllable, and numeral*, with the exception of the KEY-NOTE. Lesson XXII, for example, begins on the third of the Key or Scale; but the pupil must be required to get this sound, Mi, with the help only of the Key-note C. Again teacher and pupil are reminded that there is no eertainty in produeing any sound of the Scale, unless the KEY-NOTE be remembered. ☜

☞ Examine slates.

LESSON XXV.

HALF NOTE AND HALF REST: TWO-FOLD MEASURE, ACCENTED AND UNACCENTED.

Teacher reviews Lesson XXIV by requiring pupils to read by letter, naming the time, valuation of each note and rest, and afterward to sing it by syllable and numeral. Teacher questions also as to measure and accent. *T.*—Write the following exercise:

Ex. 44.

1. Rise, my soul, and stretch thy wings, Thy better portion trace; Rise from tran-si-to-ry things, Tow'rd heav'n, thy destined place:
2. Cease, my soul, O cease to mourn. Press onward to the prize; Soon thy Saviour will return, To take thee to the skies;
Sun, and moon, and stars decay, Time shall soon this earth remove; Rise, my soul, and haste away, To seats prepared a-bove.
There, is ev-er-last-ing peace, Rest, en-dur-ing rest in heav'n; There, will sorrow ev-er cease, And crowns of joy be given.

T.—What clef in Lesson XXV? *P.*—Bass. *T.*—What measure?—Remember, when the upper figure is 2, it is two-fold measure. But the lower figure is now 2 instead of 1. The lower figure 2 means half note. So that instead of two whole notes in a measure we have two half notes. Again, what measure? *P.*—Two-fold. *T.*—That is, two-fold measure containing two what kind of notes? *P.*—Two half notes. *T.*—Beating down and up in each measure, each beat will be equal to what kind of note? *P.*—A half note, *T.*—Is the first measure full? *P.*—It is. *T.*—Is the first note accented or unaccented? *P.*—Accented. *T.*—How do you know the whole note from the half-note? *P.*—The whole note has an open head, while the half note has an open head and a stem. *T.*—Now, at the beginning of the second line is the mark of silence called a half rest, equal in time to the half note—what did I call it? *P.*—The half rest. *T.*—Equal in time to what? *P.*—The half note. *T.*—How do you know the half rest from the whole rest? *P.*—The whole rest lies below a line, while a half rest lies above a line. T.—Does the second line commence upon an accented or an unaccented note? *P.*—An unaccented. *T.*—How do you know this? *P.*—Because there is a half rest to be observed on the first or accented part of the measure. *T.*—Can you give any other reason why this first note of the second line is unaccented?

N.B—This last question is beyond the ken of the pupils, doubtless; but it is highly interesting as well as absolutely necessary to the teacher to be aware of the intimate connection between the meter of the poetry and the rhythm of the music; so that it may be clearly explained, as in this case, where, at the beginning of the second line, the poetry requires an unaccented note, and an accented note for the second syllable of the same line; or, in shorter and more general terms, the rhythm of the music is made to conform to the meter of the poetry.

Teacher requires pupils to name each note by letter, and each note and rest by time-valuation; afterward to sing the exercise by syllable, numeral, and with the words, beating time in two-fold measure. Require pupil to get the fifth G, from the Key-note without other assistance.

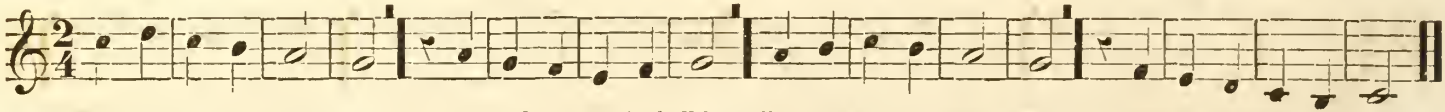
LESSON XXVI.

QUARTER NOTE AND REST: TWO-FOLD MEASURE, ACCENTED AND UNACCENTED.

Teacher reviews Lesson XXV, by requiring pupils to name each note by letter, and each note and rest rhythmically, and to sing by syllable and numeral. Teacher also questions upon measure and accent. *T.*—Write after me the following exercise:

☞ Examine slates.

Ex. 45.



1. Ear-ly in the morn-ing, O Lord, my pray'r shall be: Let thy spirit's warn-ing Reprove and counsel me.
2. When, at night, I lay me Up-on my qui-et bed: Gracious Lord, se-rene-ly Approach my low-ly head.
3. Whisper thy sweet bless-ing For love and du-ty shown: Hear me now con-fess-ing, Thy will, not mine, I own.

T.—What clef in Lesson XXVI? *P.*—The Treble Clef. *T.*—What measure? *P.*—Two-fold. *T.*—The lower figure means a quarter note; so that we now have how many quarter notes in a measure? *P.*—Two. *T.*—How do you know the quarter note from the half note? *P.*—The quarter note has a *filled* head and stem, while the half-note has an *open* head and *stem*. *T.*—What kind of a note in the third measure? *P.*—A half-note. *T.*—Now, if we give one beat to a quarter note, how many beats to a half note? *P.*—Two. *T.*—Why? *P.*—Because a half note is equal to two quarter notes. *T.*—At the commencement of the second line is the quarter rest, equal in time to the quarter note, with a top or limb to it, turning to the right—what did I name it? *P.*—The quarter rest. *T.*—How do you know the quarter rest? *P.*—By its top or limb, turning to the right. *T.*—Is the first syllable of the first line accented or unaccented? *P.*—Accented. *T.*—Why? *P.*—Because the measure is full. *T.*—Is the first syllable of the second line accented or unaccented? *P.*—Unaccented. *T.*—Why? *P.*—Because there is a quarter rest on the accented part of the measure, and the words require an unaccented note to begin the line with.

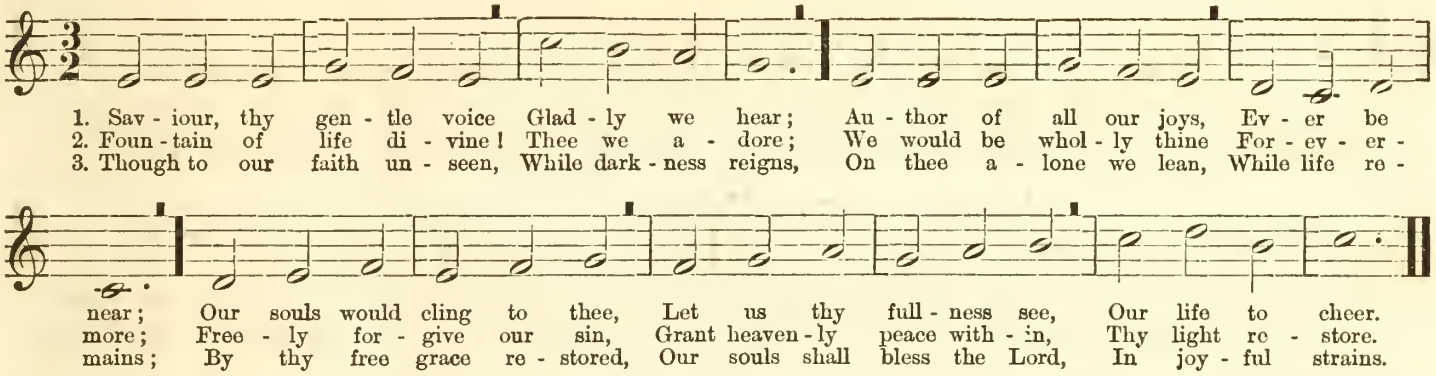
Teacher requires pupils to read by letter, and to give the time-value of each note and rest. Afterwards to sing it by syllable, numeral, and words, beating in two-fold measure while singing the words.

LESSON XXVII.

THE DOT: THREE-FOLD MEASURE, ACCENTED.

Teacher reviews Lesson XXVI by requiring pupils to name each note by letter, and the rhythmic value of each note and rest, and to point out which are accented and which are unaccented measures, and the reasons therefor. Also, to sing by syllable and numeral. *T.*—Write the following exercise:

☞ Examine slates.

Ex. 46.

1. Sav - iour, thy gen - tle voice Glad - ly we hear; Au - thor of all our joys, Ev - er be
2. Foun - tain of life di - vine! Thee we a - dore; We would be whol - ly thine For - ev - er -
3. Though to our faith un - seen, While dark - ness reigns, On thee a - lone we lean, While life re -
near; Our souls would cling to thee, Let us thy full - ness see, Our life to cheer.
more; Free - ly for - give our sin, Grant heaven - ly peace with - in, Thy light re - store.
mains; By thy free grace re - stored, Our souls shall bless the Lord, In joy - ful strains.

T.—What clef in Lesson XXVII? *P.*—The Treble Clef. *T.*—We have now the figures $\frac{3}{2}$, which mean that there are three half notes in a measure. That is, the lesson is in three-fold measure, and beating three times, down, left, and up, in each measure, accenting the first, each beat is equal to one half note—what measure did I say? P.—Three-fold. *T.*—How many beats in a measure? *P.*—Three. *T.*—How are those beats or hand motions described? *P.*—Down, left, up. *T.*—Which accented? *P.*—The first. *T.*—How many half notes in a measure? *P.*—Three. *T.*—Each beat then is equal to what kind of note? *P.*—A half note. *T.*—Are the first three measures accented or unaccented? *P.*—Accented. *T.*—Why? *P.*—Because those measures are full, and the lines of poetry require them to be accented. *T.*—In the fourth measure a dot is placed after a whole note. This dot lengthens the whole note one half—*one dot* after a note, then lengthens that note how much? *P.*—One half. *T.*—A whole note with one dot after it is equal to how many half notes? *P.*—Three. *T.*—How many beats to this whole note with a dot after it? *P.* Three. *T.*—Is this dotted whole note accented? *P.*—It is. *T.*—Why? *P.*—Because the measure is full.

Teacher requires pupils to name each note by letter, and by time-value. Afterwards to sing the words, beating in three-fold measure, down, left, and up.

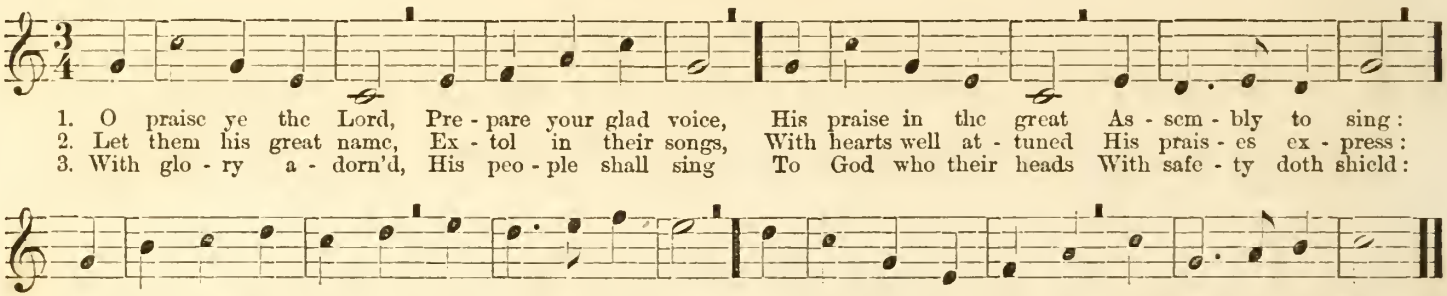
N.B.—Let the beating be prompt, and with the right hand. See that the pupils get the *third*, E, from the *Key-note* alone.

LESSON XXVIII.

THE DOTTED QUARTER NOTE AND PLAIN EIGHTH NOTE IN THREE-FOLD MEASURE, UNACCENTED.

Teacher reviews Lesson XXVII, by requiring pupils to name each note by letter and time-value, and to sing by syllable and numeral.

Teacher also questions upon measure, accent and dot. *T.*—Write this exercise: ☞ Examine slates.

Ex. 47.

1. O praise ye the Lord, Pre - pare your glad voice, His praise in the great As - sem - bly to sing:
2. Let them his great name, Ex - tol in their songs, With hearts well at - tuned His prais - es ex - press:
3. With glo - ry a - dorn'd, His peo - ple shall sing To God who their heads With safe - ty doth shield:
In their great Cre - a - tor Let Is - rael re - joice: And chil - dren of Zi - on Be glad in their King.
Who al - ways takes pleas-ure, To hear their glad tongues, And waits with sal - va - tion The hum - ble to bless.
Such hon - ors and tri - umph His fa - vor shall bring: Oh, there-fore, for - ev - er All praise to him yield.

T.—What clef? *P.*—The Treble Clef. *T.*—We have now three-fold measure, containing three quarter notes in each measure—what measure? *P.*—Three-fold. *T.*—Containing how many quarter notes in each measure? *P.*—Three. *T.*—Which quarter note of the measure does the exercise begin with? *P.*—The third. *T.*—Therefore, accented or unaccented? *P.*—Unaccented. *T.*—What kind of note, as to value in time, at the end of the second line? *P.*—A half note. *T.*—Is this measure full? *P.*—It is not. *T.*—Pupils will notice that the unfinished measure at the beginning of the strain, and the unfinished measure at the end of the strain, make together a complete measure in three-fold time, marked $\frac{3}{4}$. Observe the dot after the quarter note sung to the second syllable of the word "assembly." This dot lengthens the quarter note how much? *P.*—One half. *T.*—Now the next note after this dotted quarter note is an *Eighth* note—what did I name it? *P.*—An eighth note. *T.*—Notice the form of it. It has a *filled head*, a *stem*, and a *hook*. Describe the form of the eighth note. *P.*—The eighth note has a filled head, a stem, and a hook. *T.*—This eighth note is to be sung immediately after the second beat, or midway between the second and third beats—after which beat is it sung? *P.*—After the second beat.

N.B.—Teacher should be particular in requiring pupils to name the letters and rhythmical values of this lesson, and to sing it by syllable and numeral. Also, in singing the words, let the beating be prompt and exact, accenting the first beat, and the dotted quarter and preceding eighths receiving their full time. Teacher requires pupils to get the 5th, at the commencement from the *Key-note* only.

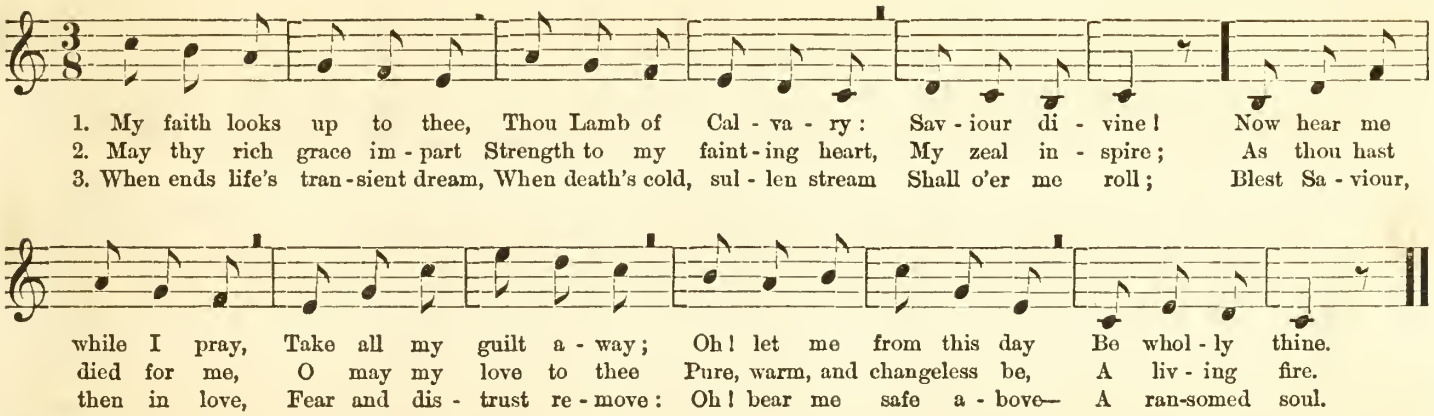
☞ Examine slates.

LESSON XXIX.

EIGHTH NOTE AND REST: THREE-FOLD MEASURE, ACCENTED.

Teacher reviews Lesson XXVIII, by requiring pupils to name each note by letter and rhythmic value, singing also by syllable and numeral. Teacher questions upon accented and unaccented notes, measure, and dotted notes. *T.*—Write the following exercise after me:

Ex. 48.


1. My faith looks up to thee, Thou Lamb of Cal - va - ry: Sav - iour di - vine! Now hear me
2. May thy rich grace im - part Strength to my faint - ing heart, My zeal in - spire; As thou hast
3. When ends life's tran - sient dream, When death's cold, sul - len stream Shall o'er me roll; Blest Sa - viour,
while I pray, Take all my guilt a - way; Oh! let me from this day Be whol - ly thine.
died for me, O may my love to thee Pure, warm, and changeless be, A liv - ing fire.
then in love, Fear and dis - trust re - move: Oh! bear me safe a - bove— A ran-somed soul.

T.—What Clef? *P.*—The Treble Clef. *T.*—What measure? *P.*—Three-fold. *T.*—Three what kind of notes in a measure? *P.*—Three eighth notes. *T.*—Beating three times in a measure, each beat is equul to what kind of note? *P.*—An eighth note. *T.*—Is the first note of each line accented? *P.*—It is. *T.*—Why? *P.*—Because each one of these measures is full. *T.*—Notice the eighth rest at the end of the sixth measure, which has a limb or top turning to the left—what rest did I call it? *P.*—The eighth rest. *T.*—Which way does the top turn? P.—Toward the left. *T.*—To which beat is this eighth rest assigned? *P.*—The third beat. *T.*—What kind of a note procedes this eighth rest? *P.*—A quarter note. *T.*—How many beats to this quarter note? *P.*—Two.

Teacher requires pupils to name the exercise by letter, and to sing by numeral and syllable; afterward with the words, beating in three-fold measure.

N.B.—Let the beating be in a moderate movement, accenting the first beat.

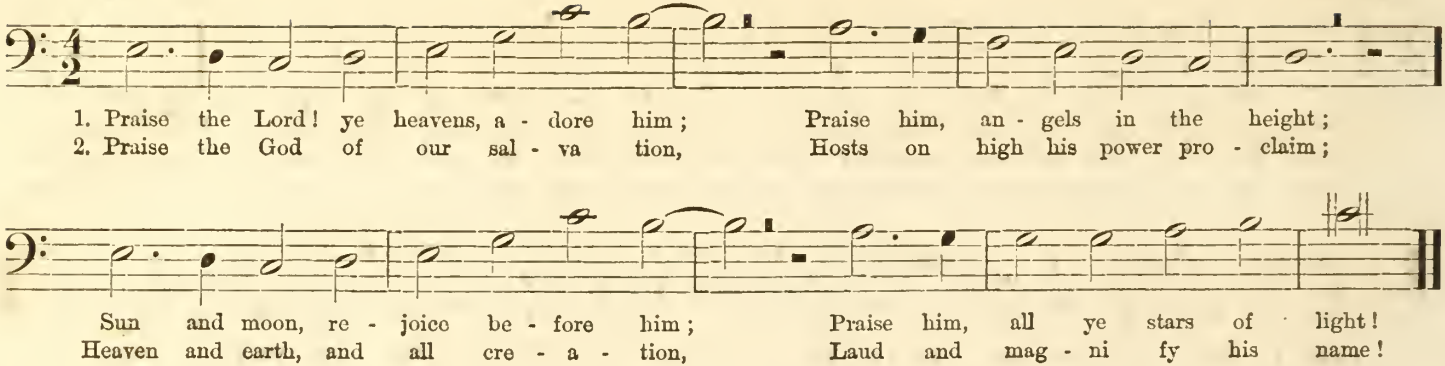
☞ Examine slates.

LESSON XXX.

THE TIE AND DOT: FOUR-FOLD MEASURE, ACCENTED.

Teacher reviews Lesson XXIX, by requiring pupils to call it off by letter, and to sing with syllable and numeral; questioning also upon measure, value of notes, eighth rest, and accent. Write the following exercise:

Ex. 49.


1. Praise the Lord! ye heavens, a - dore him; Praise him, an - gels in the height;
2. Praise the God of our sal - va tion, Hosts on high his power pro - claim;
Sun and moon, re - joice be - fore him; Praise him, all ye stars of light!
Heaven and earth, and all cre - a - tion, Laud and mag - ni fy his name!

T.—What Clef in Lesson XXX? *P.*—The Bass Clef. *T.*—In the fractional marks denoting the time, $\frac{4}{2}$, the upper figure is 4, and the measure therefore is four-fold—what measure? *P.*—Four-fold. *T.*—Four what kind of notes in a measure? *P.*—Four half notes. *T.*—In beating four times in a measure, down, left, right, up, the first and third beats being accented, each beat will be equal to what kind of a note? *P.*—A half note. *T.*—Is the first measure accented or unaccented? *P.*—Accented? T.—Why? *P.*—Because it is full, containing the value of four half notes, according to the figures. *T.*—What small character after the first half note? *P.*—A dot. *T.*—How much is the half note lengthened by this dot? *P.* One half. *T.*—What is the half of a half note? *P.*—A quarter-note. *T.* The dot itself then after a half note, is equal to what kind of a note? *P.* A quarter note. *T.*—After which beat is the quarter note sung? *P.*—After the second, or left beat. *T.*—Between which beats is it sung? *P.*—Between the second and third, or left and right beats. *T.*—Notice the little curved line extending from the last note of the second measure to the first note of the third measure. This little line is called a *tie*—what did I name it? *P.*—A Tie. *T.*—That is, the first B is tied to the second B. The tie then, joins two notes of the same name—what is the effect of the tie? *P.*—It joins two notes of the same name. *T.*—In singing the two B's, half notes are rendered exactly as if they were one whole note—what rest follows the B of the 3d measure? *P.*—A half rest. *T.*—How do you know it is a half rest? *P.*—Because it lies above the line. *T.*—What is a rest? *P.*—A mark of silence. *T.*—You are silent in this case, upon which beat? *P.*—The second beat. *T.*—What follows this half rest? *P.*—A dotted half note. *T.*—Requiring which beats? *P.*—The third and part of the fourth beats. *T.*—What follows this dotted half note? *P.*—A quarter note. *T.*—Sung after which beat? *P.*—The fourth. *T.*—What kind of a note, as to time, at the beginning of the fifth measure? *P.*—A dotted whole note. *T.*—Equal to how many half notes? *P.*—Three. *T.*—Requiring which beats? *P.*—The first, second, and third, or, down, left, and up beats. *T.*—What rest, to conclude this measure? *P.*—A half rest. *T.*—What note at the end of the exercise? *P.*—A double whole note.

Teacher requires pupils to name each note by letter, and time-value; afterwards to sing it by syllable and numeral. Repeat with words, beating in four-fold measure.

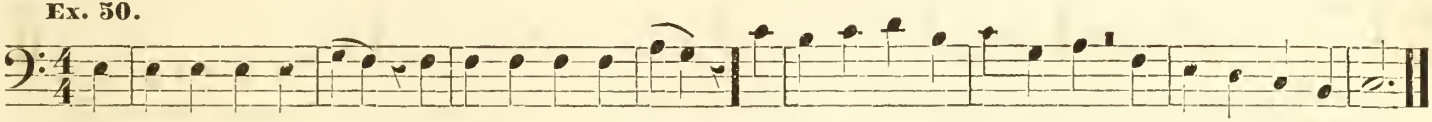
N.B.—The accents in four-fold measure, are on the first and third beats; in three-fold measure, on the first beat; and in two-fold measure, on the first beat. The dotted half notes in the third and eighth measures of Lesson XXX must therefore be accented. Question upon accent.

LESSON XXXI.

THE SLUR: FOUR-FOLD MEASURE, UNACCENTED.

Teacher carefully reviews Lesson XXX by questioning upon the clef, measure, names of notes by letter and time-value, dots and rests, together with the *tie*. Sing also with syllable and numeral. *T.*—Write after me

☞ Examine slates.

Ex. 50.

1. The harvest dawn is near, The year de-lays not long; And he who sows with many a tear, Shall reap with many a song.
2. Sad to his toil he goes, His seed with weeping leaves; But he shall come, at twilight's close, And bring his golden sheaves.

T.—What Clef? *P.*—Bass. *T.*—The lower figure in the fractional measure-marks is now 4, meaning quarter note; that is, four-fold measure, containing four quarter notes in each measure—what measure? *P.*—Four-fold. *T.*—Containing how many quarter notes in each measure? *P.* Four. *T.*—How many beats in four-fold measure? *P.*—Four. *T.*—Each beat, in this case, is equal to what kind of a note? *P.*—A quarter note. *T.*—Which beats are accented? *P.*—The first and third. *T.*—Is the first measure of this lesson full? *P.*—It is only one quarter full. *T.*—Which quarter note of the four does it commence with? *P.*—The fourth. *T.*—Accented or unaccented? *P.*—Unaccented. *T.*—Sung with which beat? *P.*—The fourth or upward beat. *T.*—Observe the little curved line over the two notes, G and F, both of which are to be sung to one syllable. This little line is called a *slur*—what did I name it? *P.*—A slur. *T.*—How many notes to be sung, in this case, to one syllable? *P.*—Two. *T.*—The slur differs from the tie, in that it is placed over or under, two or more notes of different name by letter, while the tie always joins two of the same name by letter. What is the difference between the slur and the tie? *P.*—The slur is placed over one or more notes of different name, but a *tie* connects two of the same name by letter. *T.*—Two or more notes may be slurred; but when only two are slurred, as in this lesson, the first note is sung loud and the second soft. How are two slurred notes sung? *P.*—The first one loud, the second soft. *T.*—What rest following these two slurred notes? *P.*—The quarter rest. *T.*—How do you know it is the quarter rest? *P.*—Because the top turns to the right. *T.*—Upon which beat are you silent, in observing this quarter rest? *P.*—The third beat. *T.*—Is this beat accented or unaccented? *P.*—It is accented. *T.*—And you sing the following quarter note to which beat? *P.*—The fourth or upward beat. *T.*—Accented or unaccented? *P.*—Unaccented. *T.*—What kind of note, as to time, at the end of the lesson? *P.*—A dotted half note. *T.*—Equal in time to how many quarter notes? *P.*—Three. *T.*—Is this measure full? *P.*—It is not, but the quarter note at the commencement of the strain completes the measure.

Teacher requires pupils to name each note in the lesson by letter; also each note and rest by time-value, and in singing with numeral and syllable to sound *three* or *mi*, from *memory of the Key-note alone*. Finish with singing the words, line by line, and beating in four-fold measure. Look out for exactness in commencing upon the fourth, or upward unaccented beat.

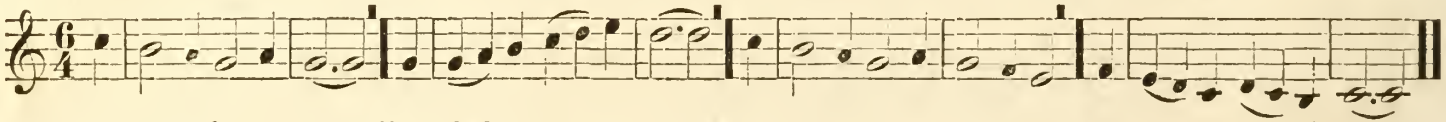
LESSON XXXII.

TIE AND SLUR: SIX-FOLD MEASURE, UNACCENTED.

Teacher reviews Lesson XXXI, by letter, and rhythmic value of notes, rests, and dot; also by singing with syllable and numeral; questions also upon measure, accent, and beating. N.B.—The effect of the slur should be exact, yet graceful.

☞ Examine slates.

Ex. 51.



1. Come to the land of peace: From shadows come a - way; Where all the sounds of weeping cease, And storms no more have sway.
2. In this divine a - bode, Change leaves no saddening trace; Come, trusting spirit, to thy God, Thy ho - ly rest - ing place.

T.—What Clef? *P.*—The lower figure is 4, meaning quarter note, *six* of which fill a measure. It is therefore called six-fold measure—what measure did I say? *P.*—Six-fold. *T.*—How many quarrter notes fill a measure? *P.*—Six. *T.*—Now, in beating only twice to a measure, down and up, which is the simplest way of beating in this kind of measure, it is necessary to keep count in your heads, of the number of quarter notes, then, which we sing to each beat. How many beats in each measure of this kind of time? *P.*—Two. *T.*—How described? *P.*—Down and up. *T.*—Which is accented? *P.*—The downward beat. *T.*—How many quarter notes to a beat? *P.*—Three. *T.*—Which quarter note of the measure does this lesson begin with? *P.*—The sixth or last. *T.*—Which quarter note as to beat? *P.*—The third quarter note of the second or upward beat? *T.*—Accented or unaccented? *P.*—Unaccented. *T.*—In the next measure, what is the first note, as to time-value? *P.*—Half note. *T.* Equal to how many quarter notes? *P.*—Two. *T.*—This half note and the following quarter note are equal to how many quarter notes? *P.*—Three. *T.*—Which half note and quarter note are consequently sung to what beat? *P.*—The first or downward beat. *T.*—And the following half note and quarter note are sung to which beat? *P.*—The second or upward beat. *T.*—In the next measure, what is the value of the first note? *P.*—A dotted half note. *T.*—Equal to how many quarter notes? *P.*—Three. *T.*—This dotted half note is therefore sung to which beat? *P.*—The first or downward beat. T.—This dotted half note is joined to the next half note by means of what? *P.*—A tie. *T.*—What is the effect of the tie, in this case? *P.*—It obliges us to hold on to the sound G or Sol a half note or two quarter notes longer. *T.*—At what point is the hand raised for the second or upward beat? *P.*—At the second G. *T.*—What note is required to finish this measure? *P.*—The second note at the beginning of the next line. *T.*—What character under the G and A of the next measure? *P.*—A slur. *T.*—What is the effect of the slur in this case? *P.*—The notes G and A are both sung to the first syllable of the word "shadows,"—the first note G being sung loud, and the second, A, soft. *T.*—What is the difference between the tie and the slur? *P.*—The tie connects two notes of the same name by letter, while the slur is placed over or under two or more notes of different name by letter.

Teacher continues questions upon the other tie and slurs in this lesson, and the divisions of the measures for beating. Teacher requires pupils to read the notes by letter, and to sing by syllable and numeral, finishing with singing the words and beating in six-fold measure—*i. e.*, one beat for every three quarter notes.

N.B.—Avoid mechanical effect arising out of too strong an accent upon the first beat of the measure.

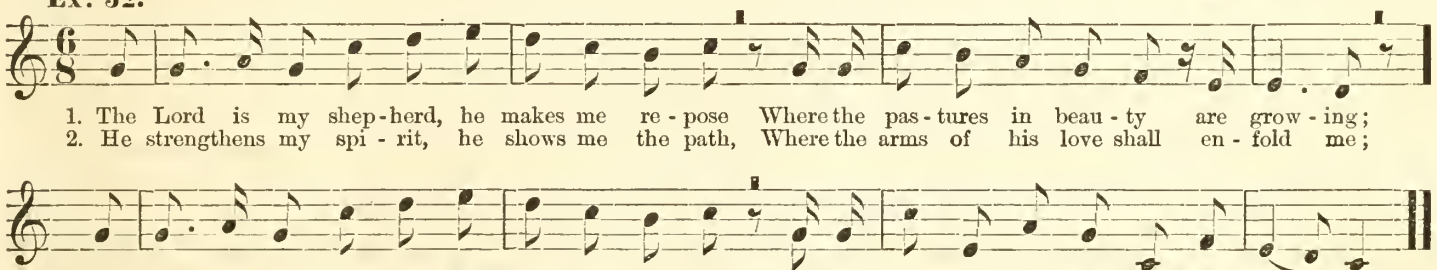
LESSON XXXIII.

DOTTED EIGHTH NOTE, PLAIN SIXTEENTH NOTE AND REST: SIX-FOLD MEASURE, UNACCENTED.

Teacher reviews Lesson XXXII, by requiring pupils to read it by letter, and to sing it by syllable and numeral. Questioning also upon accented and unaccented parts of the measures, beating, ties, slurs, and dots. *T.*—Write the following exercise:

☞ Examine slates.

Ex. 52.


1. The Lord is my shep-herd, he makes me re-pose Where the pas-tures in beau-ty are grow-ing;
2. He strengthens my spi-rit, he shows me the path, Where the arms of his love shall en-fold me;
He leads me a-far from the world and its woes Where in peace the still wa-ters are flow-ing.
And when I walk through the dark val-ley of death, His rod and his staff will up-hold me.

T.—What Clef? *P.*—The Treble Clef. *T.*—In the fractional marks after the Clef the lower figure is 8, meaning eighth note, six of which fill a measure. It is therefore six-fold measure, each measure containing six eighth notes, or their equivalent—what measure? *P.*—Six-fold. *T.*—How many eighth notes in a measure? *P.*—Six. *T.*—Beating twice, down and up in each measure, how many eighth notes to a beat? *P.*—Three. *T.*—What note at the commencement? *P.*—An eighth note. *T.*—Which eighth note of the measure is it? *P.*—The sixth or last. *T.*—Sung after which beat? *P.*—The second or upward beat. *T.*—Which eighth of the second beat? *P.*—The third. *T.*—What note at the beginning of the next measure? *P.*—A dotted eighth note. *T.*—The dot lengthens the eighth note how much? *P.*—One half. *T.*—Now the half of an eighth note is a sixteenth; so that the dot after an eighth note is equal to what kind of a note? *P.*—A sixteenth note. *T.*—The preceding eighth note being equal to two sixteenth notes, the dotted eighth note is altogether equal to?—*P.*—An eighth note and a sixteenth note, or three sixteenth notes. What a sixteenth is in form, notice in the next note, which has a *filled head*, a *stem*, and *two hooks*—what is the form of the sixteenth note? *P.*—It has a *filled head*, a *stem*, and *two hooks*. *T.*—It is sung just after the second eighth of the measure, the dotted eighth note, the following sixteenth note, and the following eighth note, being all sung to the first or downward beat of the measure—the next three are what kind of notes? *P.*—Eighth notes. *T.*—And sung to which beat? *P.*—The second or upward beat. *T.*—The next three notes are what? *P.*—Eighth notes. *T.*—Sung to which beat? *P.*—The first or downward beat. *T.*—For the next upward beat we have what? P.—An eighth note, an eighth rest, and two sixteenth notes. *T.*—How do you know that it is an eighth rest? *P.*—Because the top or limb turns to the left. *T.*—How do you know the next two notes are sixteenth notes? *P.*—Because they have each two hooks. *T.*—Two sixteenths are equal to one what? *P.*—One eighth. *T.*—Which eighth is upon what part of the measure? *P.*—The sixth or last. *T.*—After the first five eighths of the following measure, there is written a sixteenth rest, which has two limbs on the top—what did I name it? *P.*—A sixteenth rest. *T.*—How do you know it? *P.*—Because it has two limbs at the top. *T.*—Now, a rest is a mark of silence, and for this sixteenth rest, you will be silent as long as you would be in sing-

ing a sixteenth note—how long silent for the sixteenth rest? *P.*—As long as for a sixteenth note. *T.*—This sixteenth rest and sixteenth note are equal in time to what? *P.*—An eighth. *T.*—Which, in this case, is what eighth of the measure? *P.*—The sixth or last.

Remember, the sixteenth note of the measure is to be sung in time immediately after the last eighth of the measure. Teacher analyses the succeeding measures, and concludes by requiring pupils to name each note by letter, and to sing by syllable and numeral, and with the words, beating in six-fold measure, *i. e.* three eighths to a beat.

N.B.—Let the beating, in this lesson, be slow and exact.

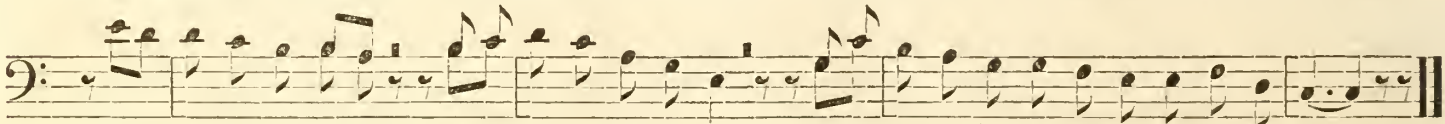
LESSON XXXIV.

NINE-FOLD MEASURE, UNACCENTED.

Teacher reviews Lesson XXXIII, singing by syllable and numeral, and questioning upon rhythmical value of notes.

T.—Write the following ☞ Examine slates.

Ex. 53.

1. Thou art gone to the grave! but we will not deplore thee, Though sor-row and darkness en-com-pass the tomb;
2. Thou art gone to the grave! but we will not deplore thee, For God was thy ransom, thy Guardian and Guide:

The Saviour hath passed through its por-tals be-fore thee, And the lamp of his love is thy guide thro' the gloom.
He gave thee, he took thee, and he will restore thee, And death hath no sting, for the Saviour hath died.

T.—What Clef? *P.*—The Bass Clef. *T.*—The figure after the Clef requires how many eighth notes in a measure? *P.*—Nine. *T.*—It is therefore called nine-fold measure—what measure? *P.*—Nine-fold. T.—Beating down, left, up, that is, three beats in a measure, it is plain that with nine eight notes in a measure, we must give how many eighth notes to a beat? P.—Three. *T.*—What one note dotted would be equal to a beat? *P.*—A dotted quarter note. *T.*—The two eighth notes at the beginning are two thirds of which beat? *P.*—Two thirds of the upward or third beat. *T.*—Are these two eighth notes accented or unaccented? *P.*—Unaccented. *T.*—What do you sing to the first beat of the measure? *P.*—The first three eighth notes. *T.*—What do you appropriate to the second beat of that measure? *P.*—The following quarter note and eighth rest. *T.*—What to the next or third beat? *P.*—The following eighth rest and two eighth notes. *T.*—The first of these two eighth notes you sing immediately after which beat? *P.*—The third. *T.*—They are then accented or unaccented? *P.*—Unaccented. Teacher questions in a similar manner

as to the commencement of the beats in the two following measures, and pointing at the two G's of the next measure, asks the name of the character extending from the first G to the second. *P.*—A tie. *T.*—What is the effect of a tie? *P.*—It connects two notes of the same name. *T.*—The dotted quarter note at the beginning of this measure is equal to how many eighth notes? *P.*—Three. *T.*—The second beat, then, begins where? *P.*—At the second G, which is tied to the first G. *T.*—What completes this beat? *P.*—The next eighth rest. *T.*—What is the beginning of the third or upward beat of this measure? *P.*—The next eighth rest. *T.*—The next two eighth notes have what character over them? *P.*—The slur. *T.*—What is the effect of this slur? *P.*—Both the eighth notes are sung smoothly to one syllable.

Teacher questions in a similar manner as to the whereabouts of the beats in the succeeding measures, and concludes by requiring pupils to call off the exercise by letter, and to sing it by syllable, numeral and words, beating slowly the time, down, left, up, in a measure, and appropriating three eight notes or their equivalent to a beat.

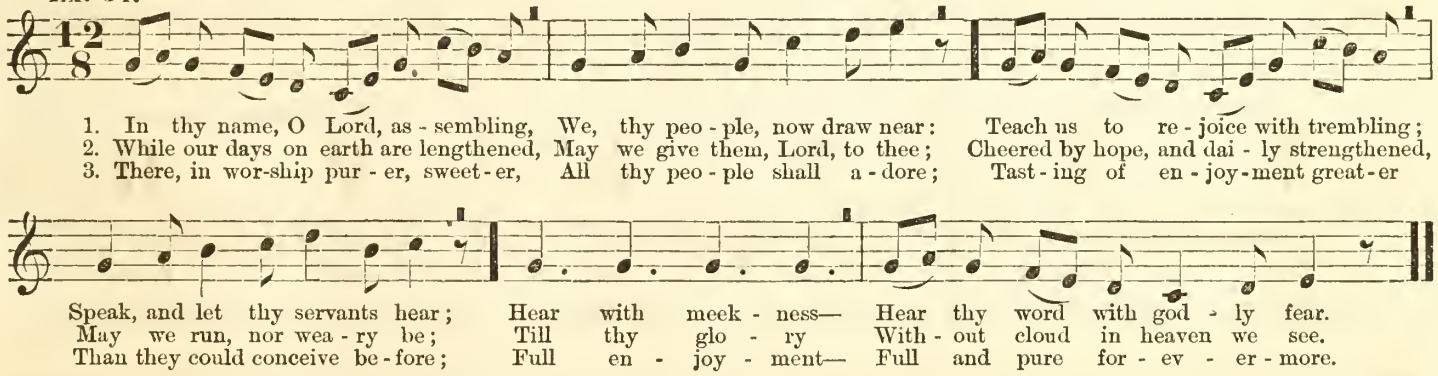
☞ Examine slates.

LESSON XXXV.

TWELVE-FOLD MEASURE, ACCENTED.

Teacher reviews Lesson XXXIV, by letter, and singing by syllable and numeral. Questions upon clef, measure, beating, accent, slurs, ties, and dots. *T.*—Write the following exercise:

Ex. 54.


12
8
1. In thy name, O Lord, as - sembling, We, thy peo - ple, now draw near: Teach us to re - joice with trembling;
2. While our days on earth are lengthened, May we give them, Lord, to thee; Cheered by hope, and dai - ly strengthened,
3. There, in wor-ship pur - er, sweet - er, All thy peo - ple shall a - dore; Tast - ing of en - joy - ment great - er
Speak, and let thy servants hear; Hear with meek - ness— Hear thy word with god - ly fear.
May we run, nor wea - ry be; Till thy glo - ry With - out cloud in heaven we see.
Than they could conceive be - fore; Full en - joy - ment— Full and pure for - ev - er - more.

What Clef? *P.*—The Treble Clef. *P.*—According to the figures, there are twelve eighth notes in a measure. It is therefore twelve-fold measure—how many eight notes in a measure? *P.*—Twelve. *T.*—And the measure is therefore what? *P.*—Twelve-fold. *T.*—Beating four times, down, left, right, up, in one measure, will give us how many eighths to a beat? P.—Three. *T.*—What particular note dotted? *P.*—A quarter

note. *T.*—Or, in the second measure, what two kinds of notes to one beat? *P.*—A quarter and an eighth. *T.*—On the first, second, third, and fourth beats, of the first, third, and sixth measures, there are little curved lines, called — ? *P.*—Slurs. *T.*—Placed over or under notes of the same name by letter, or notes of different name? *P.*—Notes of different name by letter. *T.*—And to be sung with what effect? *P.*—With a stronger accent on the first note than on the second. *T.*—Every measure in Lesson XXXV being full and starting with notes and not rests, is therefore accented or unaccented? *P.*—Accented.

Teacher requires pupils to sing by numeral and syllable, and afterwards with words, beating slowly in twelve-fold measure, that is, four times in each measure, and recognizing three eighths, or a dotted quarter to a beat.

RECAPITULATION OF THE MUSICAL TIME TABLE, OR FRACTIONAL SIGNS OF MUSICAL MEASUREMENT.

Two-fold Measure.

$\frac{2}{1}$ $\frac{2}{2}$ $\frac{2}{4}$

Two beats in a measure. Accent on the first beat.

Beat-note, a Whole note.	Beat-note, a Half-note.	Beat-note, a Quarter-note.

Three-fold Measure.

$\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{8}$

Three beats in a measure. Accent on the first beat.

Beat-note, a Half-note.	Beat-note, a Quarter-note.	Beat-note, a Eighth-note.

Four-fold Measure.

$\frac{4}{2}$ $\frac{4}{4}$ $\frac{4}{8}$

Four beats in a measure. Accent on the first and third beats.

Beat-note, a Half-note.	Beat-note, a Quarter-note.	Beat-note, an Eighth-note.

Six-fold Measure.

$\frac{6}{4}$ $\frac{6}{8}$

Six counts or *two* beats in a measure. Accent on the first beat.

Beat-note, a Dotted Half-note.	Beat-note, a Dotted Quarter-note.

Nine-fold Measure.

$\frac{9}{8}$ $\frac{9}{16}$

Nine counts or *three* beats in a measure. Accent on the first beat.

Beat-note, a Dotted Quarter-note.	Beat-note, a Dotted Eighth-note.

Twelve-fold Measure.

$\frac{12}{8}$ $\frac{12}{16}$

Twelve counts or *four* beats in a measure. Accent on the first and third beats.

Beat-note, a Dotted Quarter-note.	Beat-note, a Dotted Eighth-note.

☞ These fifteen varieties of musical measurement can all be reduced to the simple elements of 2 and 3, and in complicated rhythmical combinations, the teacher will find it frequently necessary to do so. ☜

LESSON XXXVI.

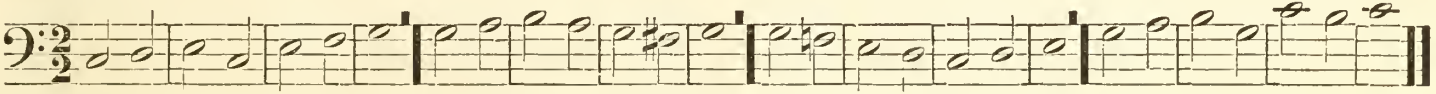
THE ACCIDENTAL SHARP AND NATURAL.

Teacher reviews Lesson XXXV, by requiring pupils to name the notes by letter, and to sing by syllable and numeral. Questioning also as to measure, accent, beating, and slurs.

N.B.—Require pupils to get the fifth at starting from the Key-note alone. State also that strains of plain music can commence and end on either the one, three, five, or eight of the Common Chord.

T.—Write the following exercise:

☞ Examine slates.

Ex. 55.

1. Earth has nothing sweet or fair, Lovely forms, or beauties rare, But before my eyes they bring Christ, of beauty Source and Spring.
2. When the morning paints the skies, When the golden sunbeams rise, Then my Saviour's form I find Brightly imaged on my mind.
3. Come, Lord Jesus! and dis-pel This dark cloud in which I dwell, And to me the pow'r im-part To be-hold thee as thou art.

T.—What Clef? *P.*—The Bass Clef. *T.*—What measure? *P.*—Two-fold. *T.*—How many beats in two fold measure? *P.*—Two. *T.*—Which is accented? *P.*—The first. *T.*—Do these lines all commence with accented or unaccented measures? *P.*—Accented. *T.*—How do you know this? *P.*—Because the measures at starting are all full, and the lines of poetry require it. *T.*—In the seventh measure from the beginning, is an accidental *sharp*, before what letter? *P.*—The letter F. *T.*—Now F is what numeral, calculating from the Key-note, C below? *P.*—The fourth. *T.*—This sharp, then, raises the fourth of the scale, F, a half tone—what did I name this new character? *P.*—An accidental sharp. *T.*—What is its effect? *P.*—It raises F, a half tone in that measure only. *T.*—In this case, what letter? *P.*—F. *T.*—What numeral? *P.*—The fourth. *T.*—What a half tone is you know by having frequently sung it from 3 to 4, and 7 to 8 of the Major Scale.

Teacher sings 8, 7, 8, and requires pupils to imitate. Teacher sings 8, 7, 6, 5, and pupils imitate. Teacher changes 5 to 8, and sings at the pitch G, as at the pitch C above. Teacher sings at pitch C above, Do, Si, Do. Pupils imitate. Teacher descends with syllables to G, that is, Do, Si, La, Sol. Pupils imitate. Teacher sings the proper syllables from G to F♯. Pupils imitate.

T.—Now in the ninth measure from the beginning, there is an accidental *natural*—what did I name it? *P.*—An accidental natural. *T.*—Its effect is to take away the F♯ and make it F♮; that is, to restore F to its natural place in the scale—what is the effect of the natural? *P.*—Its effect is to restore an interval to its natural place in the scale. *T.*—And in taking away the sharp, does the natural raise or lower a half tone? *P.*—It lowers a half tone.

Teacher illustrates the effect of the natural, and requires pupils to imitate. Afterwards requires pupils to name the exercise by letter, to sing by syllable and numeral, and then to sing with words, beating in two-fold measure.

LESSON XXXVII.

TIE ACCIDENTAL FLAT AND NATURAL.

Teacher reviews Lesson XXXVI, by requiring pupils to name each note by letter, and to sing by syllable and numeral. Questions also upon clef, measure, beating, accent, rhythmical value of notes, accidental sharp and natural. *T.*—Write the following exercise.

☞ Examine slates.

Ex. 56.

1. Low-ly and solemn be Thy children's cry to thee, Fa-ther Di - vine! A hymn of suppliant breath, Owning that life and death Alike are thine.
2. O Father, in that hour, When earth all helping power Shall disavow, When spear, and shield, and crown, In faintness are cast down, Sustain us then.
3. By him who bowed to take The death-cup for our sake, The thorn, the rod, From whom the last dismay, Was not to pass away, Aid us, O God!

T.—What Clef? *P.*—The Treble Clef. *T.*—What measure? *P.*—Three-fold measure. *T.*—How many beats in each measure? *P.*—Three. *T.*—Which beat is accented? *P.*—The first. *T.*—Are the measures in this lesson all accented or unaccented? *P.*—Accented. *T.*—Each beat is equal to what kind of note? *P.*—A half note. *T.*—What kind of note in the 6th and 12th measures? *P.*—A dotted whole note. *T.*—Equal to how many half notes or beats? *P.*—Three. *T.*—That character placed before the last note of the fifth measure is an accidental *flat*—what did I name it? *P.*—An accidental flat. *T.*—The accidental flat lowers a half tone in one measure only—how much? *P.*—A half tone in one measure only.

Teacher illustrates with numerals and syllables as follows:

T.—Sing after me, 1, 2, 3, 4, 3. Pupils imitate. Teacher changes 4 of the scale to 1, and sings 1, 2, 3, 4, 3. Pupils imitate. Teacher applies syllables to the same numerals.

T.—Between what letters occurs this half-tone in the fifth measure? *P.*—Between A and B♭. *T.*—Between what numerals? *P.*—6 and 7. *T.*—Between what syllables? *P.*—La and Si. *T.*—The natural placed before the middle note of the 7th measure, restores the B to its natural place in the scale—restores it to what place? *P.*—To its natural place in the scale. *T.*—So that the natural in taking away a flat, raises or lowers a half tone? *P.*—It raises a half tone. *T.*—A sharp raises how much? *P.*—A half tone. *T.*—A natural when it takes away a sharp, raises or lowers a half tone? *P.*—It lowers a half tone. *T.*—A flat lowers how much? *P.*—A half tone. *T.*—And a natural when it takes away a flat lowers or raises? *P.* It raises a half tone.

Teacher requires pupils to name by letter, to sing by syllable and numeral, and with words, beating slowly in the three-fold measure.

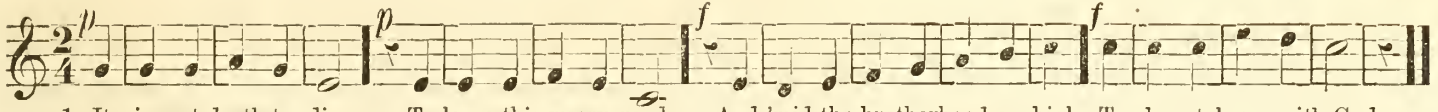
☞ Examine slates.

LESSON XXXVIII.

PIANO, SOFT: FORTE, LOUD.

Teacher reviews Lesson XXXVII, by requiring pupils to name each note by letter, and to sing by syllable and numeral. Questioning also upon the clef, measure, accent, time-value of notes, the dot and the numeral. *T.*—Write after me:

Ex. 37.



1. It is not death to die— To leave this weary road, And,'mid the brotherhood on high, To be at home with God.
2. It is not death to close The eye long dimmed by tears, And wake the glo - ri - ous re - pose, To spend e - ter - nal years.
3. It is not death to bear The wrench that sets us free From dungeon chain, to breathe the air Of boundless lib - er - ty.
4. O Christ! thou Prince of life! Thy chosen can - not die; Like thee, they conquer in the strife, To reign with thee on high.

T.—What Clef? *P.*—The Treble Clef. *T.*—What measure? *P.*—Two-fold. *T.*—Two what kind of notes in a measure? *P.*—Two quarter notes. *T.*—How many beats in a measure. *P.*—Two. *T.*—Which is accented? *P.*—The first. *T.*—Does this lesson commence on the first or second beat? *P.*—The second beat. *T.*—Therefore accented or unaccented? *P.*—Unaccented. *T.*—What kind of note at the end of the first strain? *P.*—A half note. *T.*—Equal to how many quarters or beats? *P.*—Two. *T.*—What rest at the beginning of the second line? *P.*—A quarter rest. *T.*—How do you know it is a quarter rest? *P.*—Because its limb or top turns to the right.

Observe the letter *p*, at the beginning of the first and second strain. This is the first letter of the word *piano*, meaning *soft;* that is, sing the first two lines softly. At the beginning of the third and fourth lines, is the letter *f*, the first letter of the word *forte*, meaning *loud;* that is, sing the third and fourth lines loudly. Teacher practices with the letters, syllables and numerals, concluding with the words, and beating in two-fold measure.

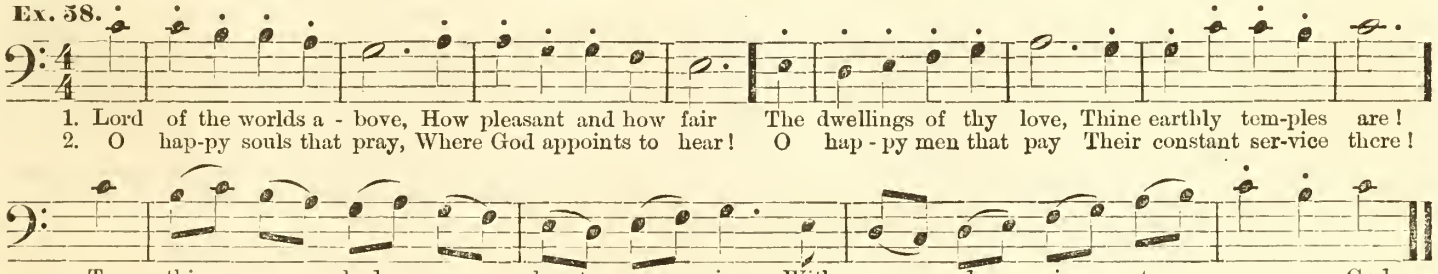
☞ Examine slates.

LESSON XXXIX.

STACCATO, SHORT AND DISTINCT; LEGATO, SMOOTH AND FLOWING.

Teacher reviews Lesson XXXVIII, with letters, syllables, and numerals. Questions upon clef, measure, beating, accent, piano, and forte. *T.*—Write as follows:

Ex. 38.



1. Lord of the worlds a - bove, How pleasant and how fair The dwellings of thy love, Thine earthly tem-ples are!
2. O hap-py souls that pray, Where God appoints to hear! O hap - py men that pay Their constant ser-vice there!

To thine a - bode my heart as pires, With warm de sires to see my God.
They praise thee still: and hap py they That love the way to Zi - on's hill.

T.—What Clef? P.—The Bass. T.—What measure? P.—Four-fold. T.—How many quarters or beats in a measure? P.—Four. T.—Upon which beat does it begin? P.—The fourth or upward beat. T.—The sixth note of this lesson is what kind of a note? P.—A dotted half note. T.—Equal to how many quarters or beats? P.—Three. T.—The dots over the notes in the first eight measures means that those notes are to be sung *Staccato*, that is, in a short and distinct manner—what does Staccato mean? P.—Short and distinct. T.—The notes in the following measure, whenever the slur is placed over two eighth notes, are to be sung *Legato*, that is, in a smooth and flowing manner—what does Legato mean? P.—Smooth and flowing.

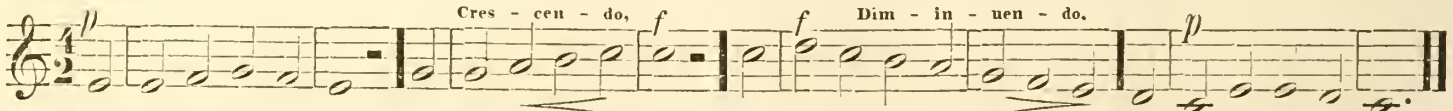
Teacher requires pupils to name each note by letter, to sing by syllable and numeral, and with the words, beating in four-fold measure.

☞ Examine slates.

LESSON XL.

CRESCENDO, INCREASING IN VOLUME OF SOUND; DIMINUENDO, DECREASING.

Teacher reviews Lesson XXXIX, by requiring pupils to name by letter, and sing by syllable and numeral. Questions also upon clef, measure, beat, accent, stacato, and legato. T.—Write:

Ex. 59.

1. If, through unruffled seas, Toward heav'n we calmly sail, With grateful hearts, O God, to thee We'll own the fav'ring gale.
2. But should the surges rise, And rest de-lay to come, Blest be the sorrow—kind the storm, Which drives us nearer home.

T.—What Clef? P.—The Treble Clef. T.—What measure. P.—Four-fold. T.—How many half notes in a measure? P.—Four. T.—On which half note does it begin? P.—The fourth. T.—Which beat. P.—The fourth. T.—Accented or unaccented? P.—Unaccented. T.—The letter *p* stands for what? P.—The word *piano*, meaning soft. T.—The sixth note of the lesson is what kind of a note? P.—A whole note. T.—Equal to how many beats? P.—Two. T.—What character for the third beat? P.—A half rest. T.—How do you know it? P.—Because it lies above the line. P.—At the beginning of the next strain occurs the word *crescendo*, sometimes shortened to *cres.*, and sometimes represented by this sign meaning an increase of the volume of sound—what name did I give it? P.—*Crescendo*, an increase of the volume of sound. T.—At the end of this strain occurs the letter *f*, standing for what? P.—For the word *forte*, meaning loud. T.—At the beginning of the next strain, we have the letter f, meaning loud, and afterward the word *diminuendo*, sometimes shortened to *dim.*, and sometimes represented by this sign, , meaning a *decrease* in the volume of sonnd—what did I call this last word? *Diminuendo*, a *decrease* in the volume of sound.

Teacher illustrates, after having required pupils to name by letter, to sing by syllable and numeral, and with the words, beating in four-fold measure.

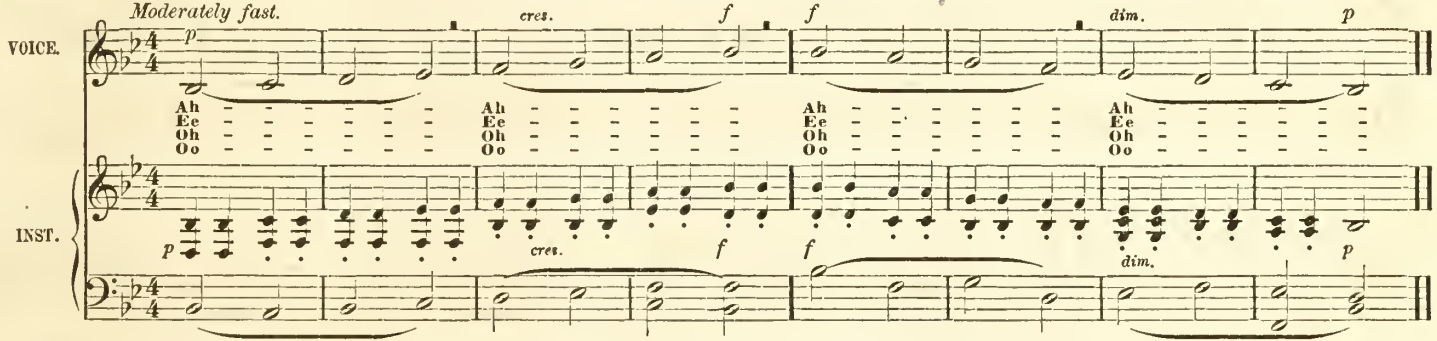
END OF THE PRIMARY COURSE.

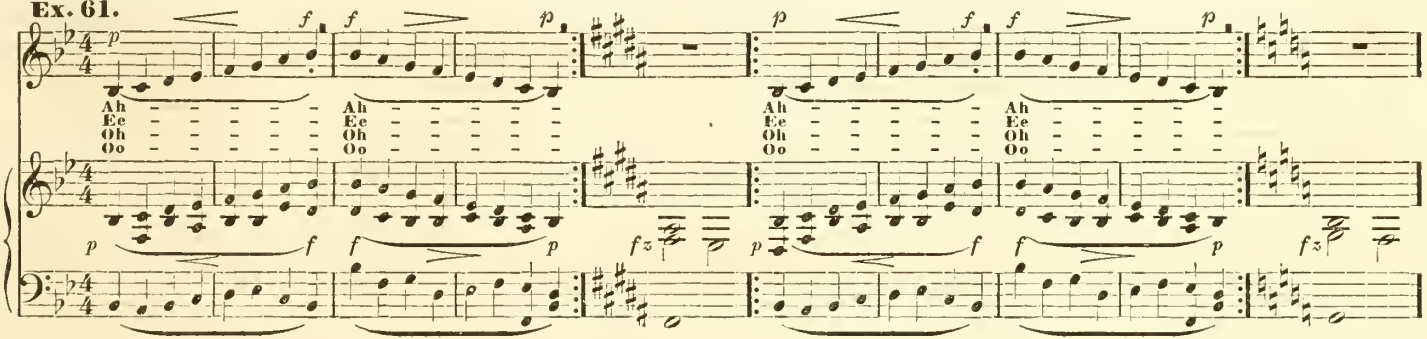
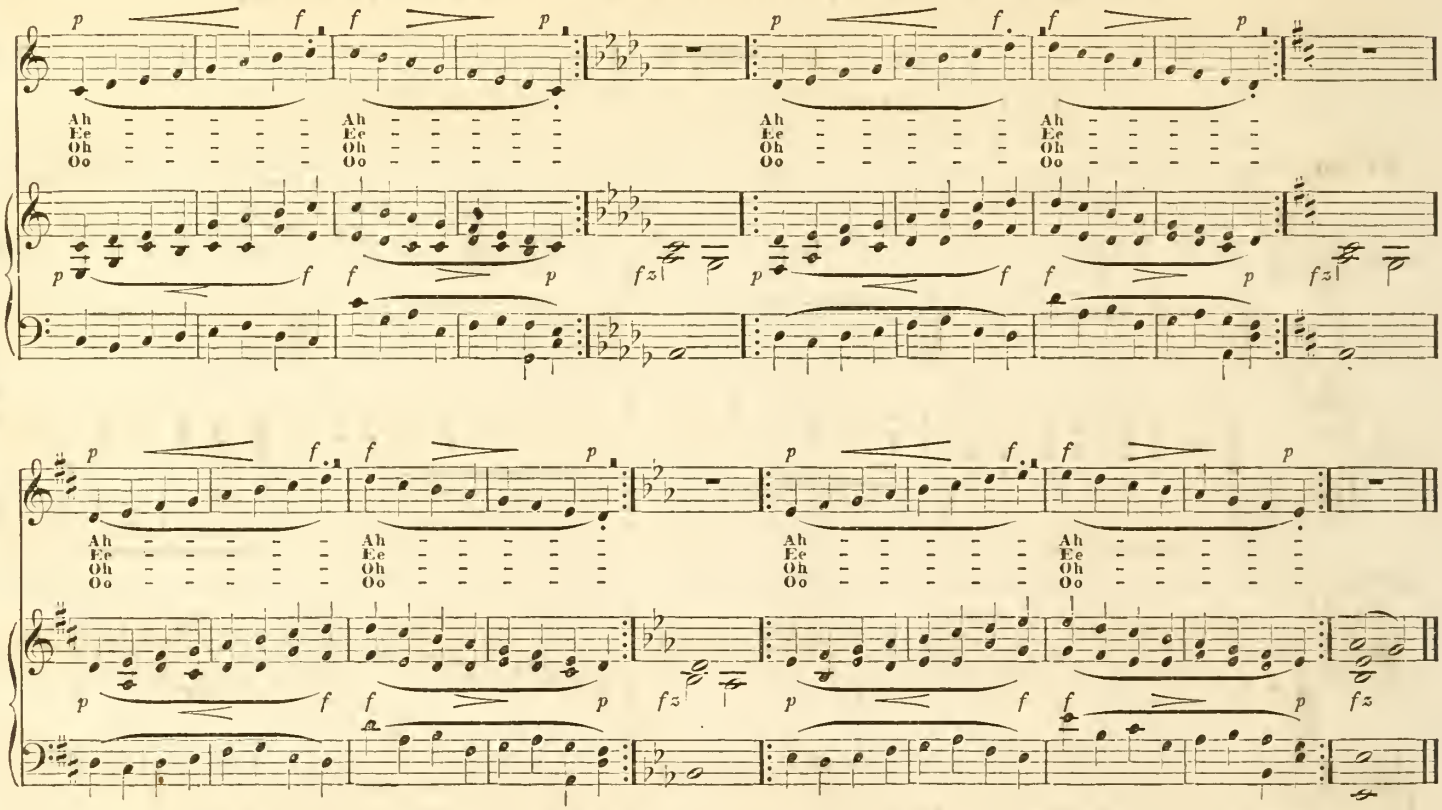
INTERMEDIATE COURSE.

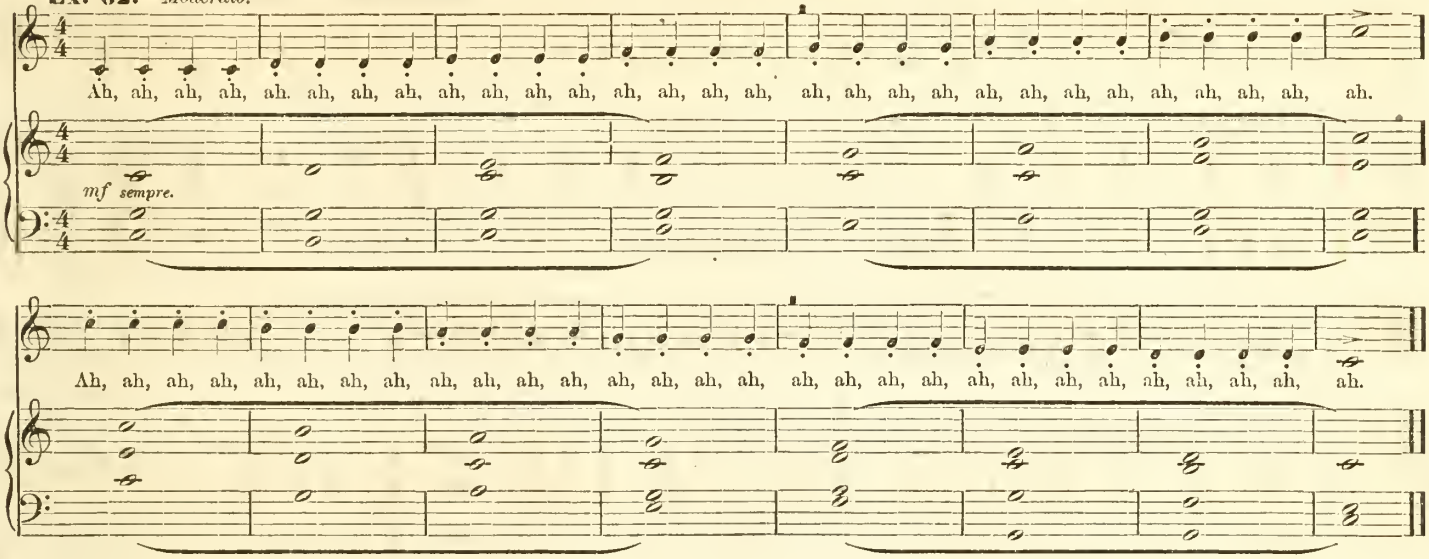
LESSON I.

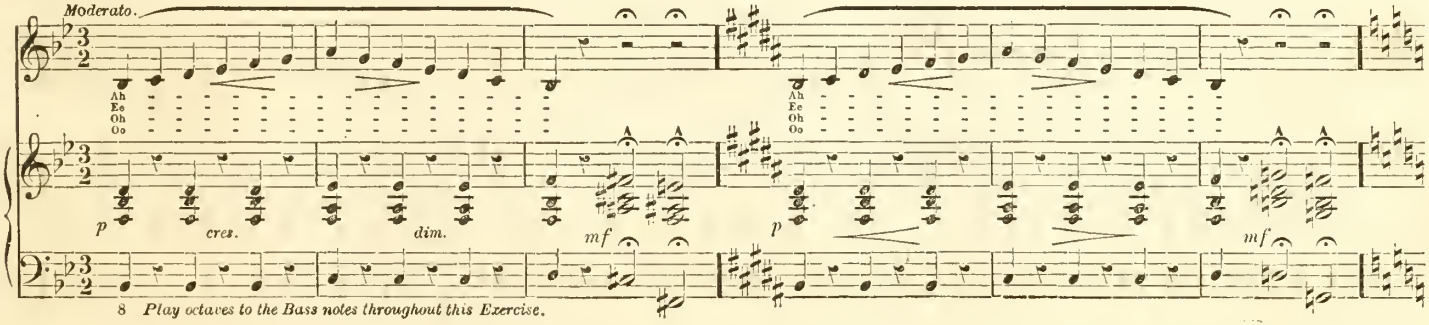
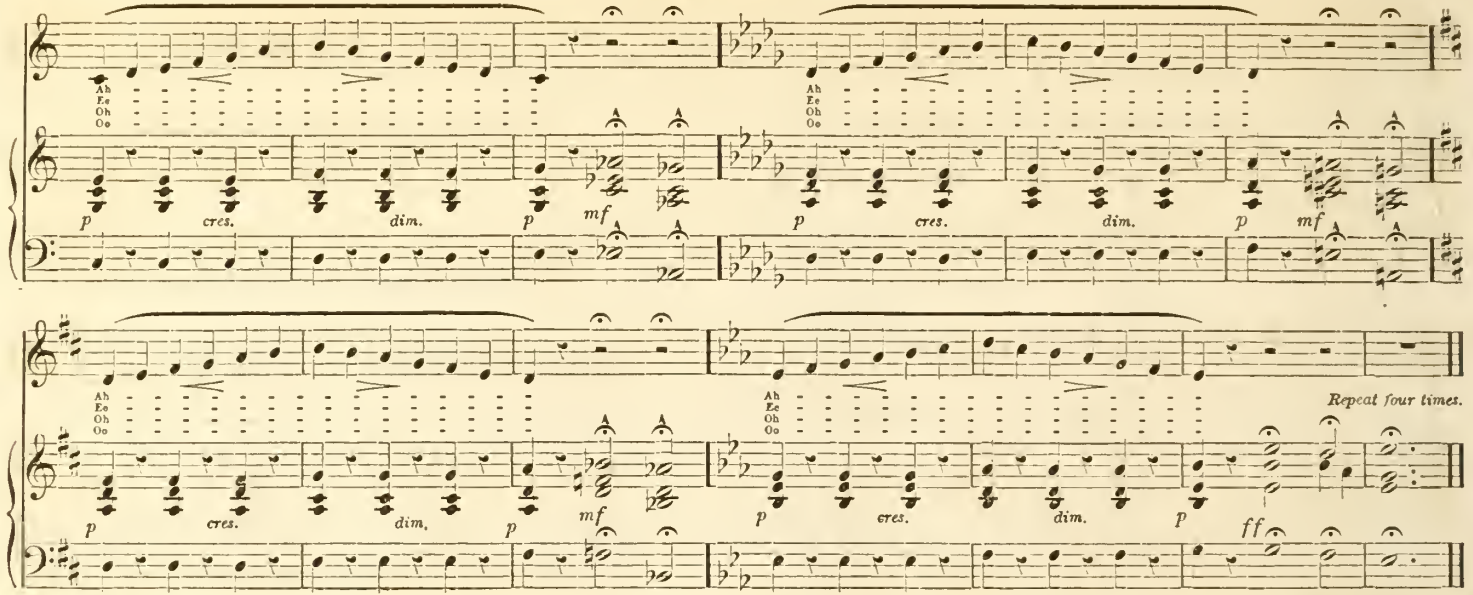
DAILY DISCIPLINE IN VOCALIZATION.

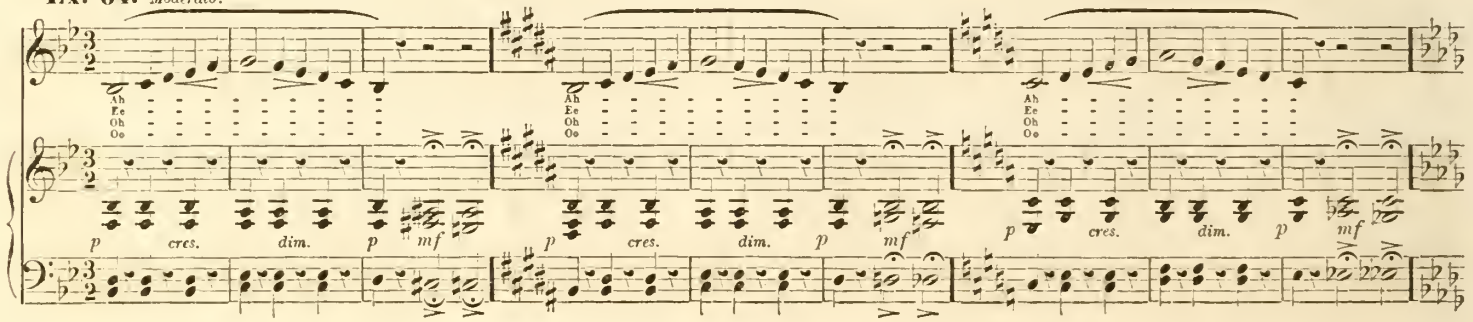
FOR PUPILS IN GRAMMAR AND OTHER DEPARTMENTS, WHOSE AGES RANGE FROM TEN TO FIFTEEN YEARS.

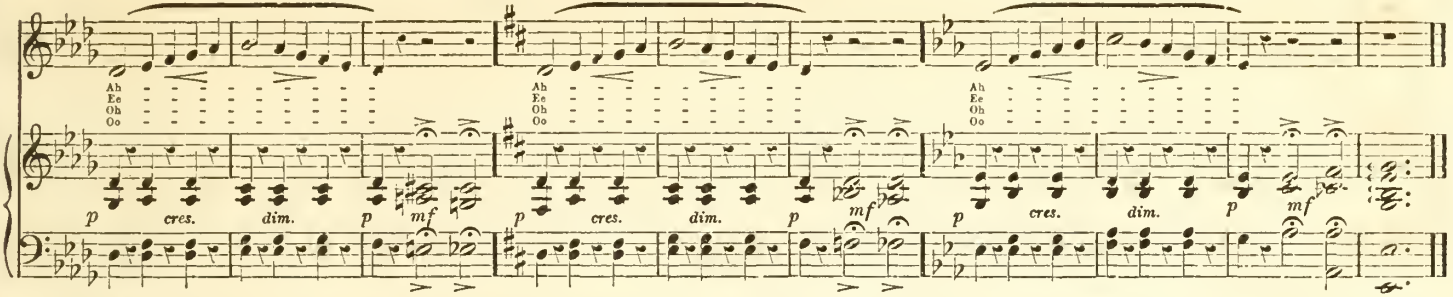
Ex. 60.—Change from chest to falsetto on G in ascending, and in descending sing falsetto throughout. Twenty-eight minutes are required to sing through Lesson I, with all its repetitions. Ten minutes only are required to sing directly through, without repeating. Practice with *ah* and *ee* alternately at one lesson, and at another with *oh* and *oo*. When time and circumstances will allow, transpose to B, C, D♭, D, and E♭.

☞ The Teacher will require slow and exact time, trueness of pitch, distinctness of utterance, and after practice, attention to the marks of expression. N.B.—Require a cheerful face, and avoidance of all change in the position of the throat, tongue, and lips, when once each separate vowel sound is taken. Sing four times for change of vowel sound, ☜

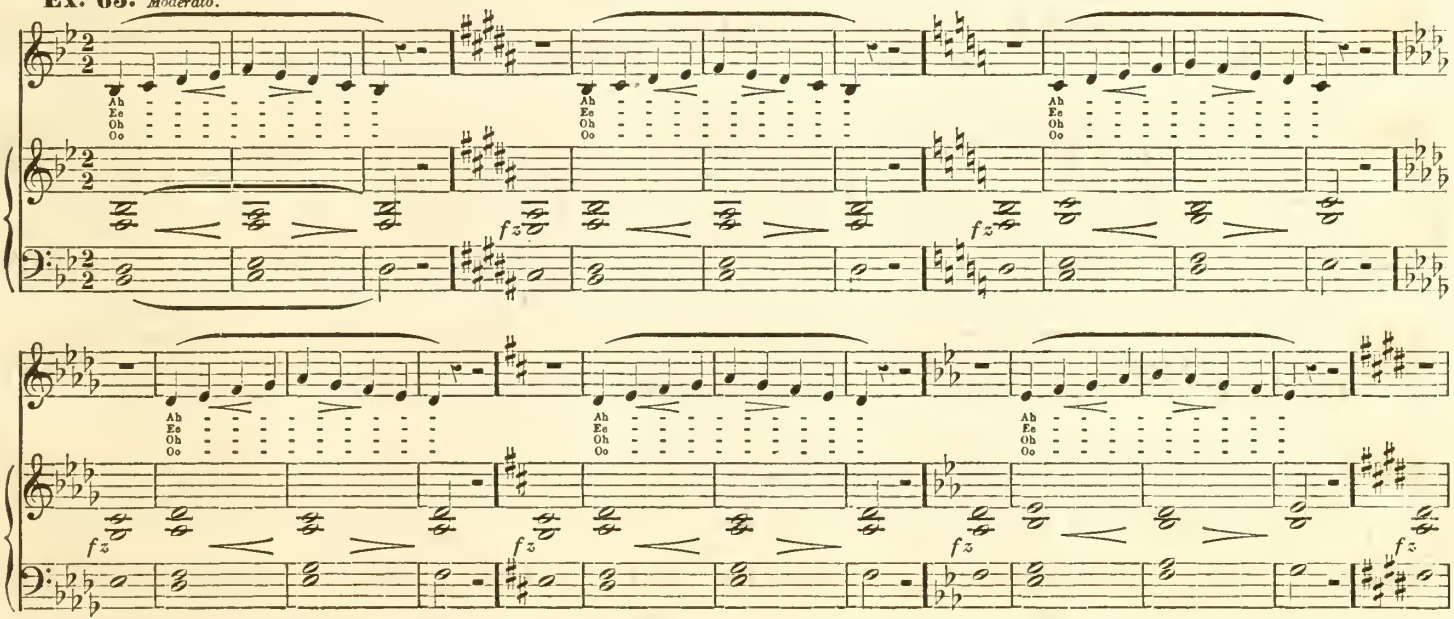
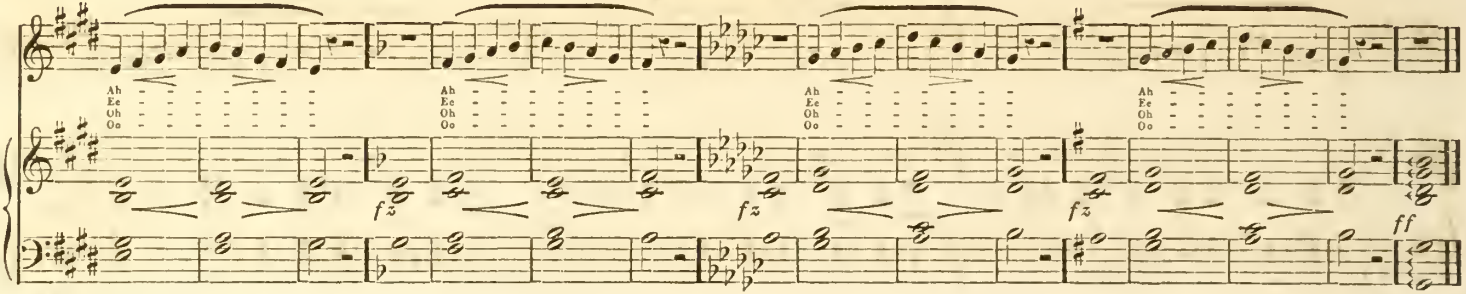
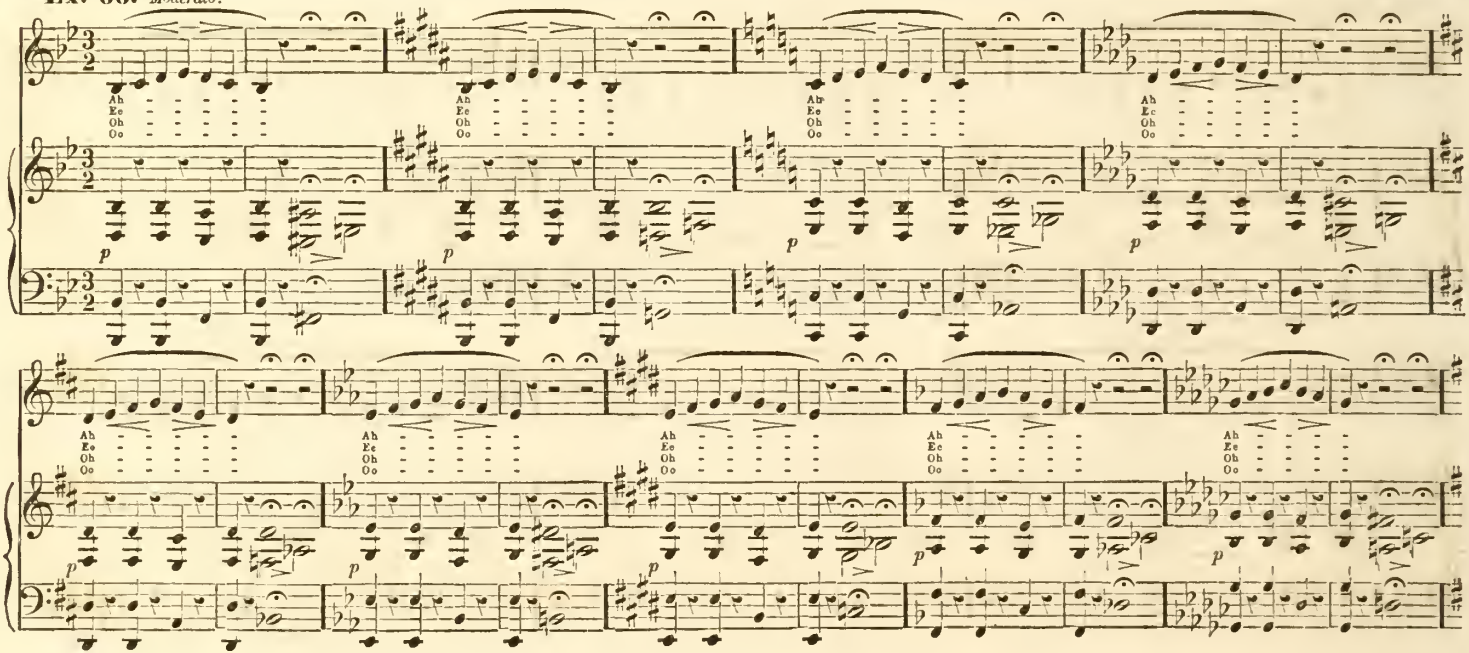
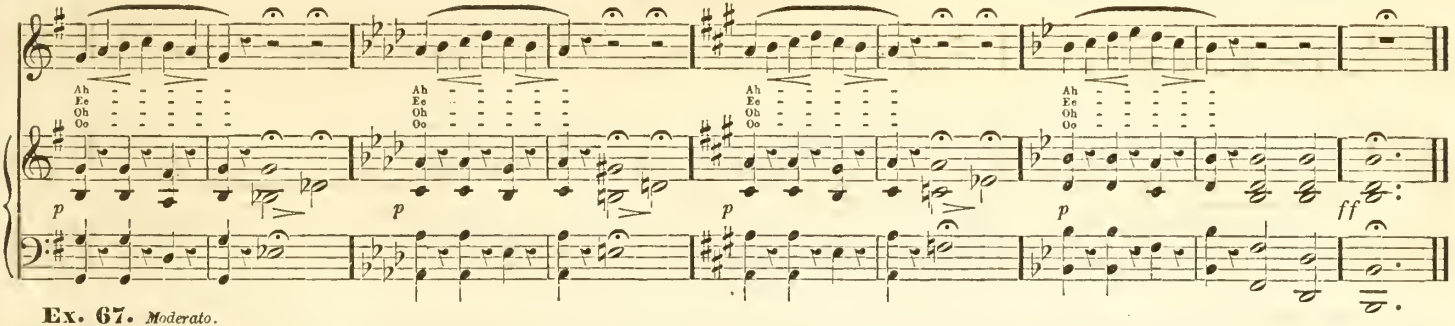
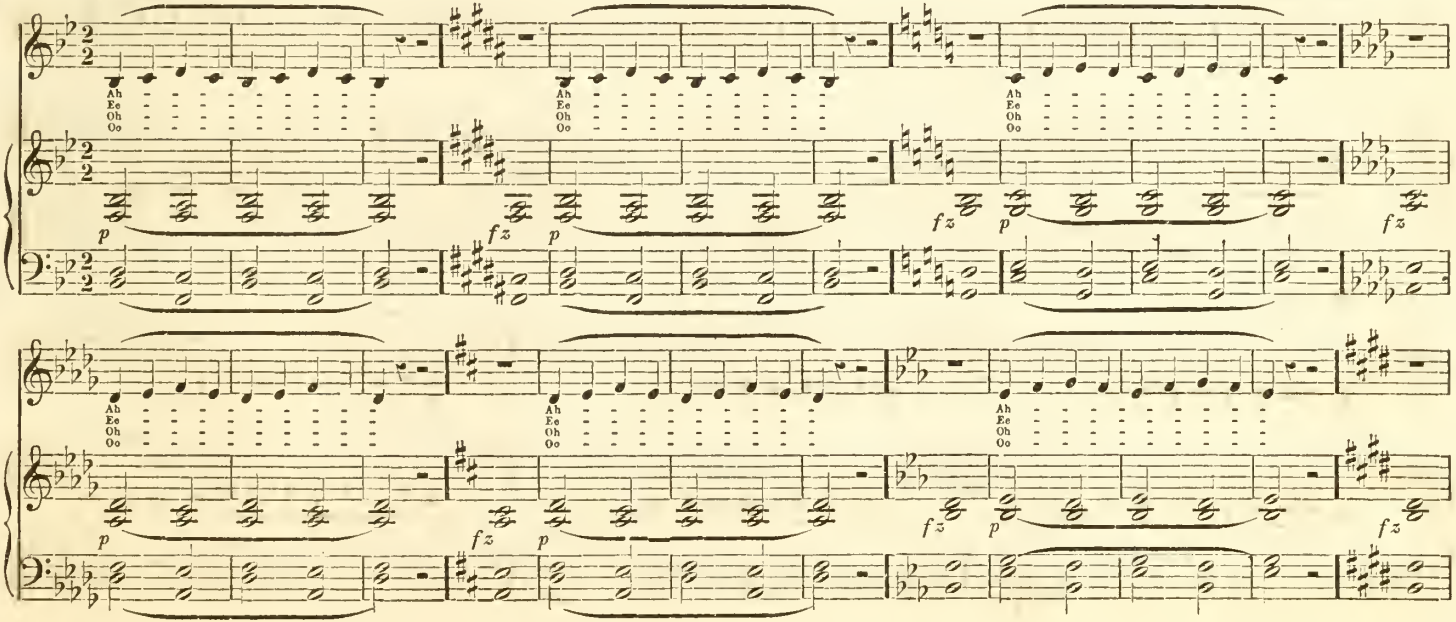
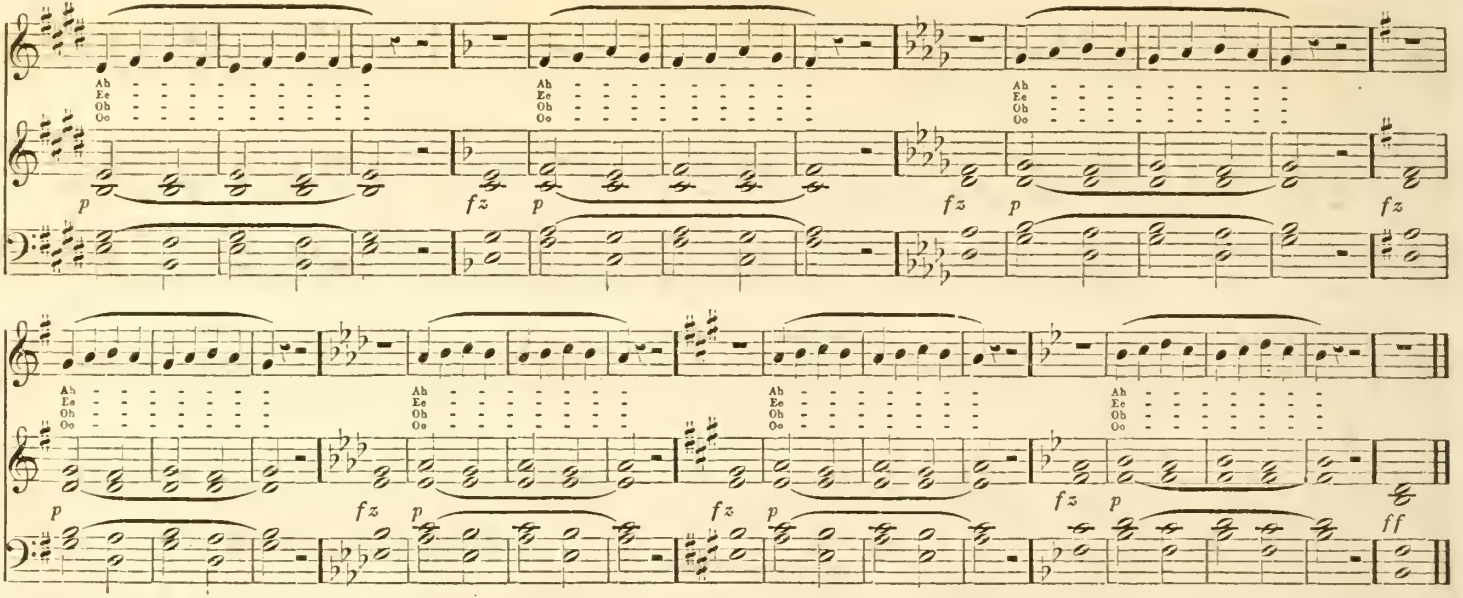
Ex. 61.

☞ The Teacher will require the following Exercise to be sung with care. The breath must be kept firmly in reserve, fortified by a tense state of the nerves of the diaphragm, or floor of the chest, and all aspirated effect must be avoided. The *stroke of the glottis*, which this exercise serves to develop, is indispensable to the singer. Self-possession, a cheerful spirit, composed lips and tongue, and a true stroke of the glottis, will secure a control of the larynx, impossible otherwise to be obtained.

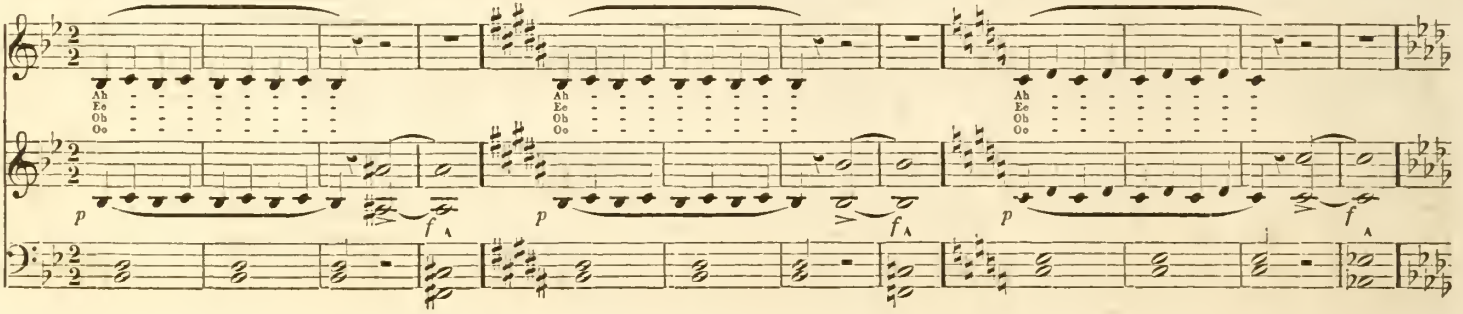
Ex. 62.— *Moderato.*

Ah, ah, ah, ah, ah. ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah.
mf sempre.
Ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah.

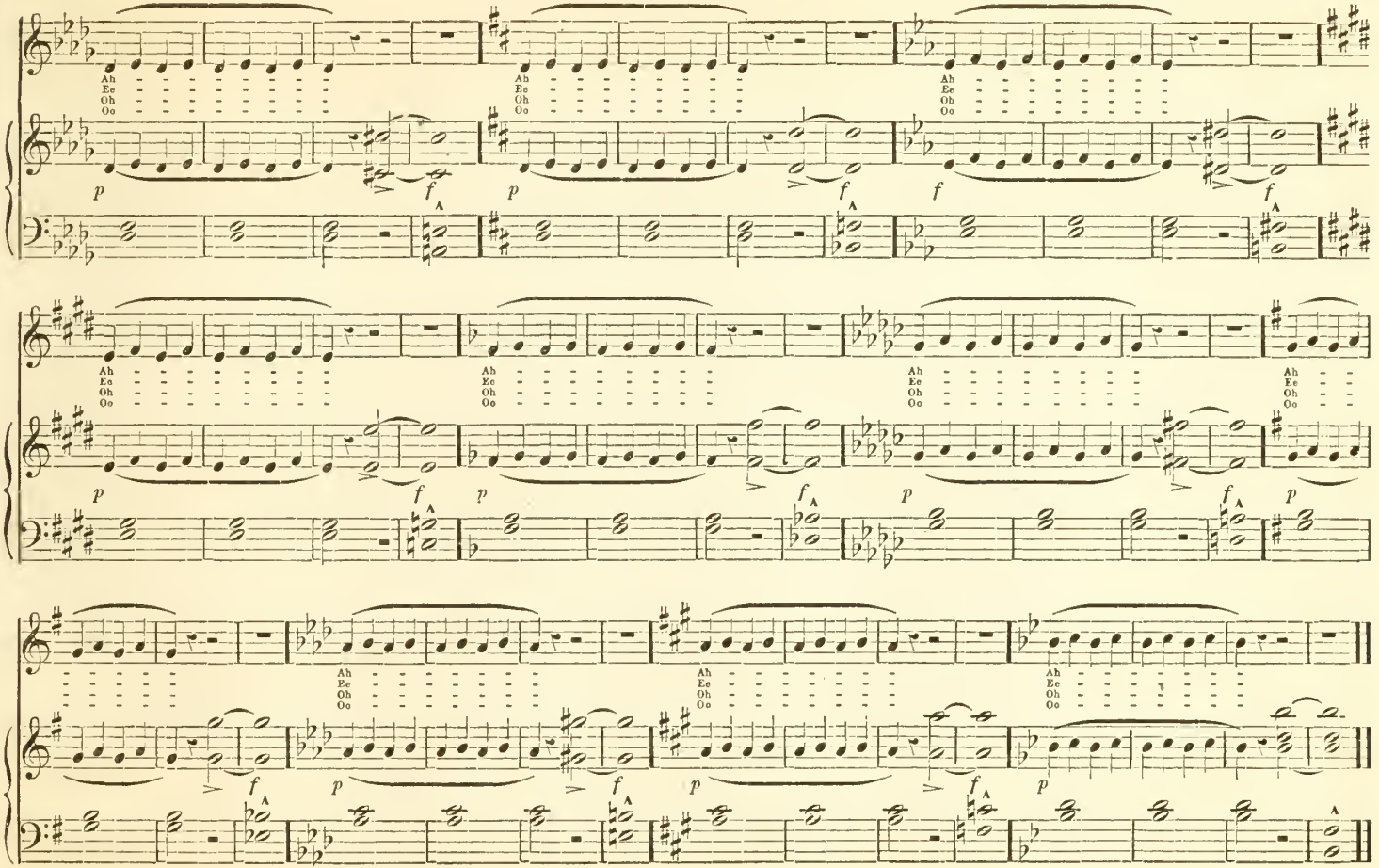
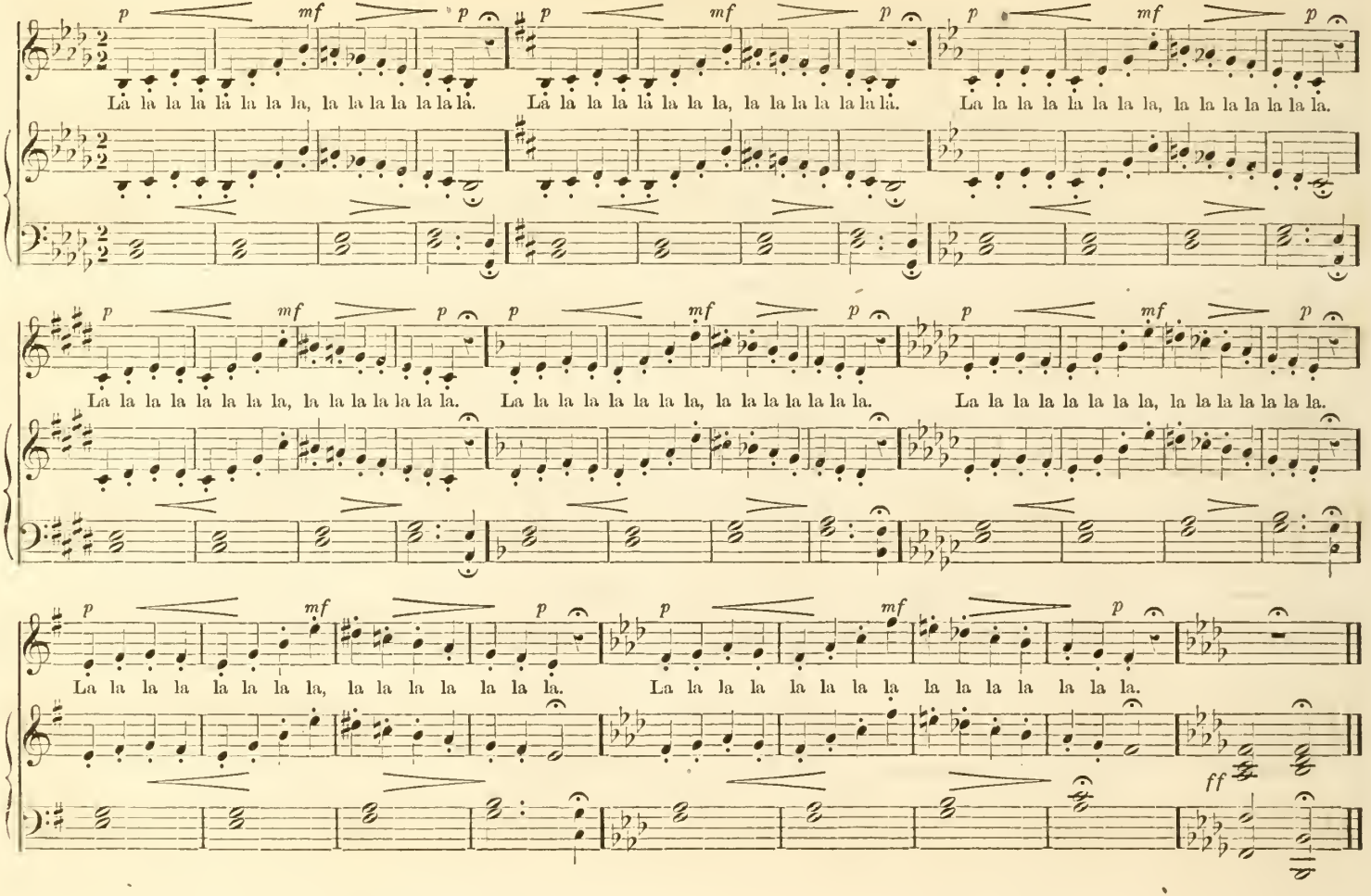
Ex. 63.

8 *Play octaves to the Bass notes throughout this Exercise.*

Ex. 64. *Moderato.*





Ex. 63. *Moderato.*

Ex. 66. *Moderato.*

Ex. 67. *Moderato.*

Ex. 68. *Moderato.*

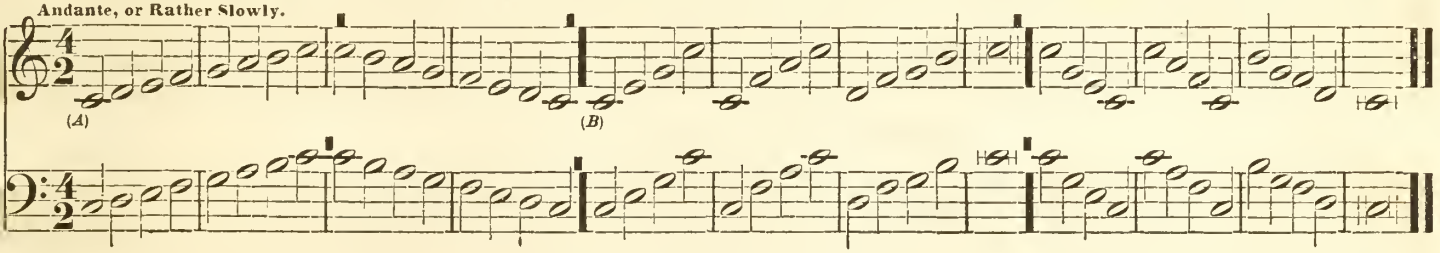



Ah
Ee
Oh
Oo
p
f

p mf p
La la la la la la la, la la la la la la.
ff

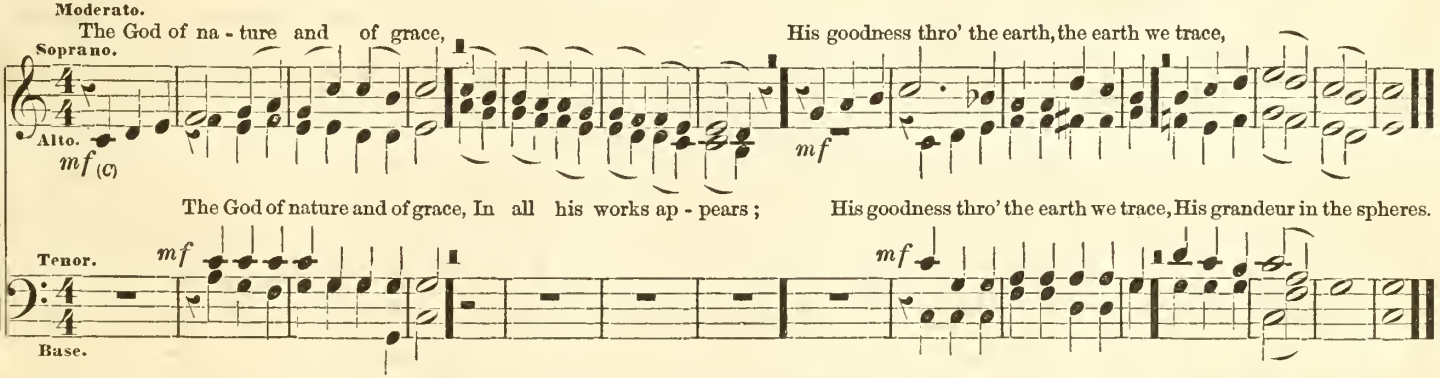
LESSON II.

MAJOR SCALE IN C, WITH COMMON CHORD AND ATTENDANT HARMONIES.

Ex. 70.—The Teacher will require pupils to write the Examples *A*, *B*, and *C*, and afterwards to name the letters of Examples *A* and *B*, and the Soprano and Alto parts of Ex. *C*. Teacher will require pupils, also, to sing Examples *A* and *B* with numerals and syllables, and the Soprano and Alto parts of Ex. *C* with syllables and words.

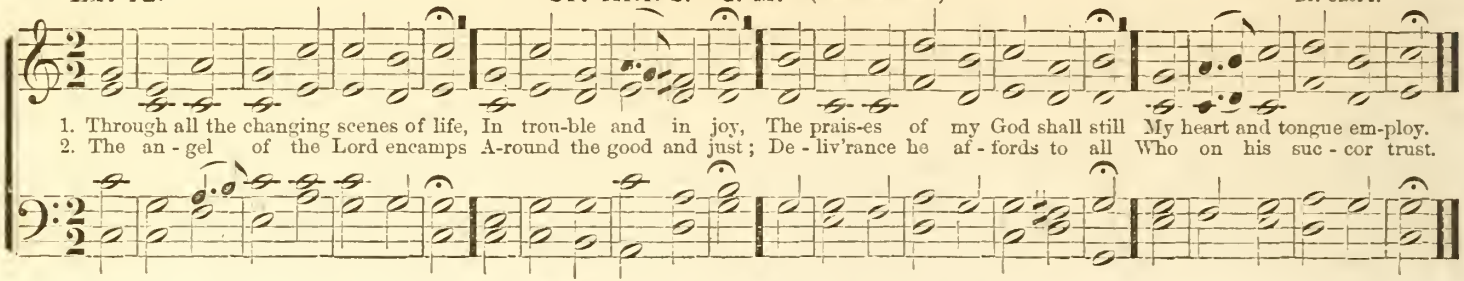


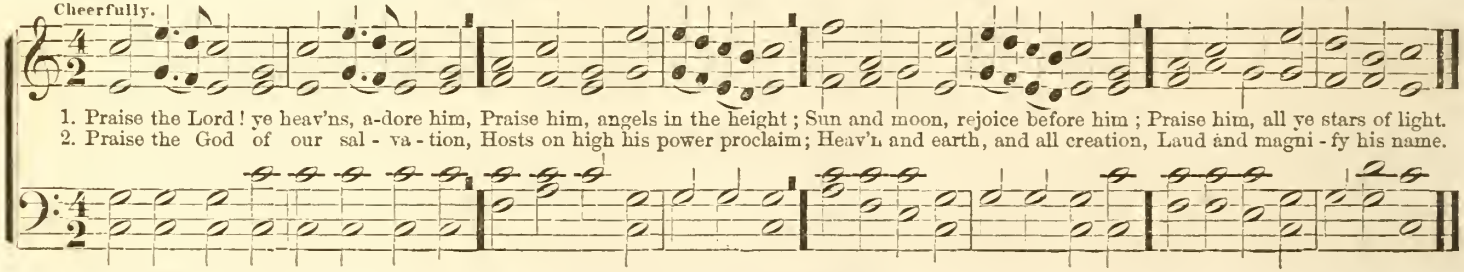
Ex. 71.

THE GOD OF NATURE.

Moderato.
The God of na - ture and of grace,
His goodness thro' the earth, the earth we trace,
Soprano.
Alto.
mf (C)
mf
The God of nature and of grace, In all his works ap - pears ;
His goodness thro' the earth we trace, His grandeur in the spheres.
Tenor.
mf
mf
Base.

The Teacher will require pupils to write the Soprano and Alto parts of Ex. 71, and will question them upon the key, the movement, the measure, name and valuation of notes, slurs and marks of expression, and accidentals ; and will require the Soprano and Alto to be learned separately by syllables, before singing with the words and with regular time-keeping. N.B. Let the Soprano and Alto parts of Ex. 71 be given out in numbers of two, four, six or, eight voices, or by general division of chorus.

Ex. 72. **ST. ANN'S. C. M.** (In Unison.) Dr. Croft.

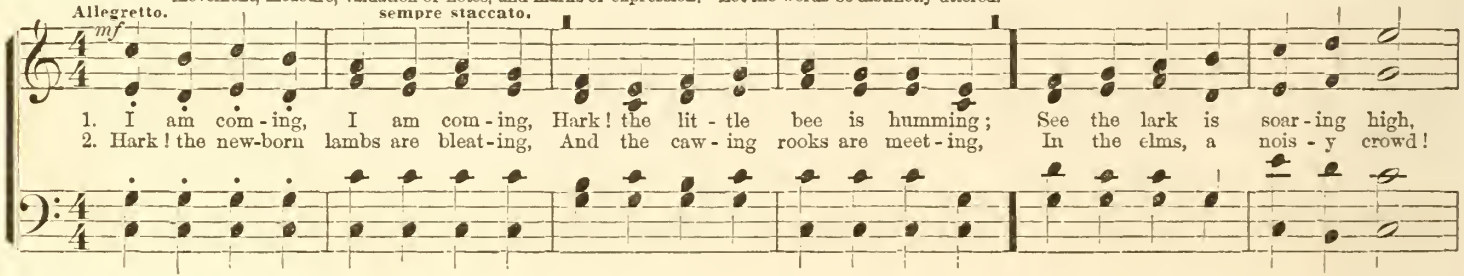
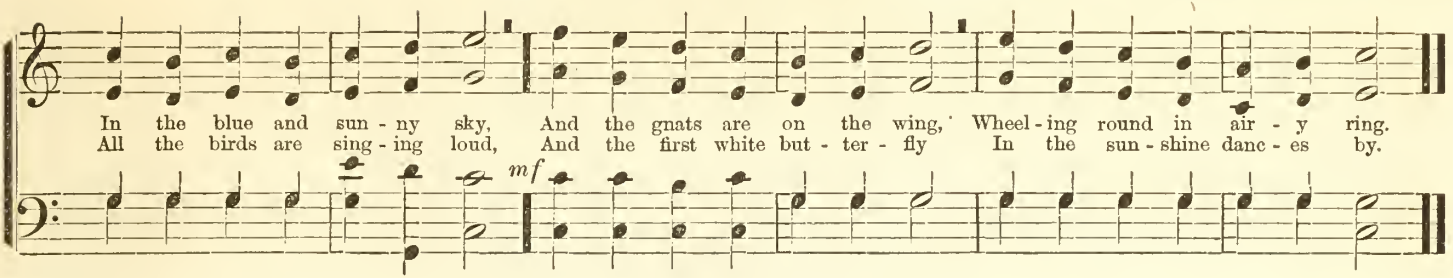

1. Through all the changing scenes of life, In trou-ble and in joy, The prais-es of my God shall still My heart and tongue em-ploy.
2. The an - gel of the Lord encamps A-round the good and just; De - liv'rance he af - fords to all Who on his suc - cor trust.

Ex. 73. **WILMOT. III. 1. or 8s & 7s.** (In Unison.) Von Weber.

Cheerfully.
1. Praise the Lord! ye heav'ns, a-dore him, Praise him, angels in the height; Sun and moon, rejoice before him; Praise him, all ye stars of light.
2. Praise the God of our sal - va - tion, Hosts on high his power proclaim; Heav'n and earth, and all creation, Laud and magni - fy his name.

THE VOICE OF SPRING.

G. H. C.

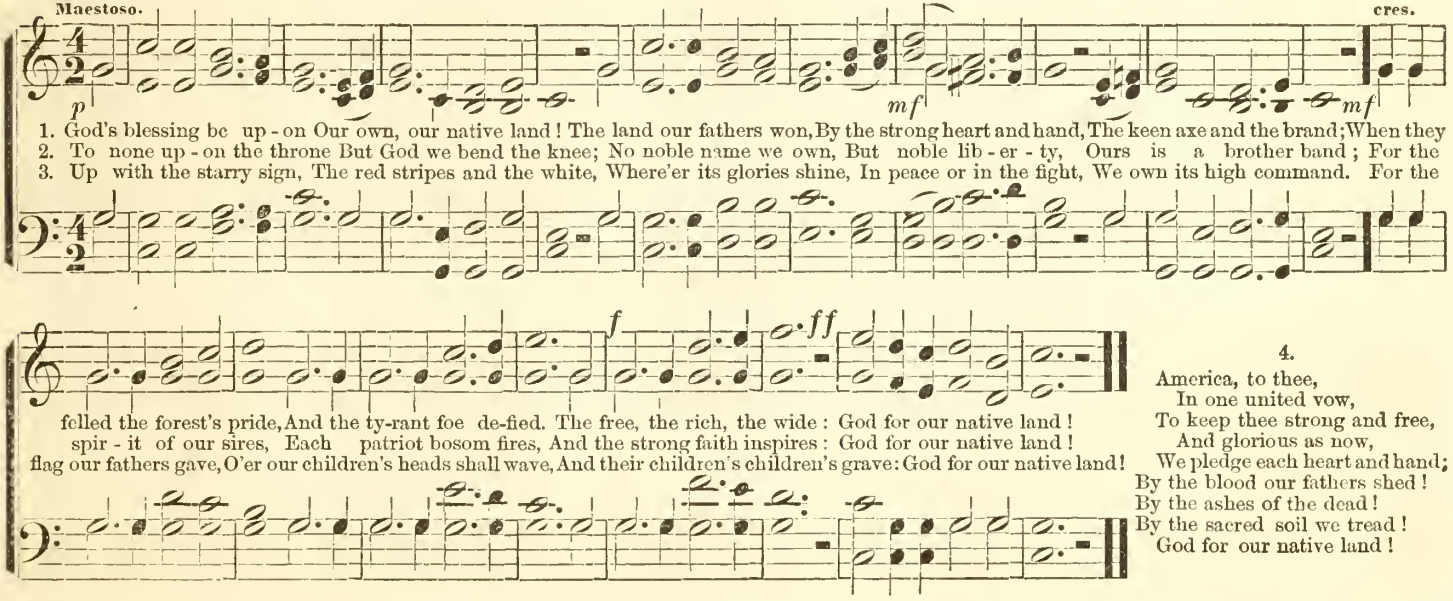
Ex. 74.—Let the Soprano and Alto parts of Ex. 74 be practised separately: first with syllables, afterward with words, two or more voices on each part. Question upon key, movement, measure, valuation of notes, and marks of expression. Let the words be distinctly uttered.


Allegretto.
mf
sempre staccato.
1. I am com - ing, I am com - ing, Hark! the lit - tle bee is humming; See the lark is soar - ing high,
2. Hark! the new-born lambs are bleat - ing, And the caw - ing rooks are meet - ing, In the elms, a nois - y crowd!

In the blue and sun - ny sky, And the gnats are on the wing, Wheel - ing round in air - y ring.
All the birds are sing - ing loud, And the first white but - ter - fly In the sun - shine danc - es by.
mf

Ex. 75. Words by Dr. BETHUNE.

"GOD FOR OUR NATIVE LAND." (IN UNISON.)

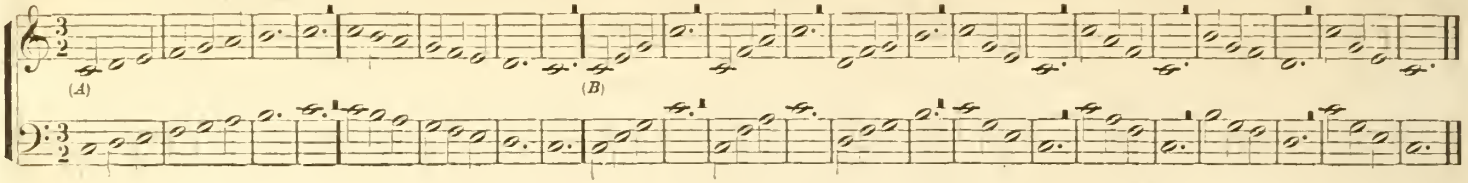
G. H. C.


Maestoso.
cres.
p
mf
mf
1. God's blessing be up - on Our own, our native land! The land our fathers won, By the strong heart and hand, The keen axe and the brand; When they
2. To none up - on the throne But God we bend the knee; No noble name we own, But noble lib - er - ty, Ours is a brother band; For the
3. Up with the starry sign, The red stripes and the white, Where'er its glories shine, In peace or in the fight, We own its high command. For the
f
ff
felled the forest's pride, And the ty-rant foe de-fied. The free, the rich, the wide: God for our native land!
spir - it of our sires, Each patriot bosom fires, And the strong faith inspires: God for our native land!
flag our fathers gave, O'er our children's heads shall wave, And their children's children's grave: God for our native land!

4.

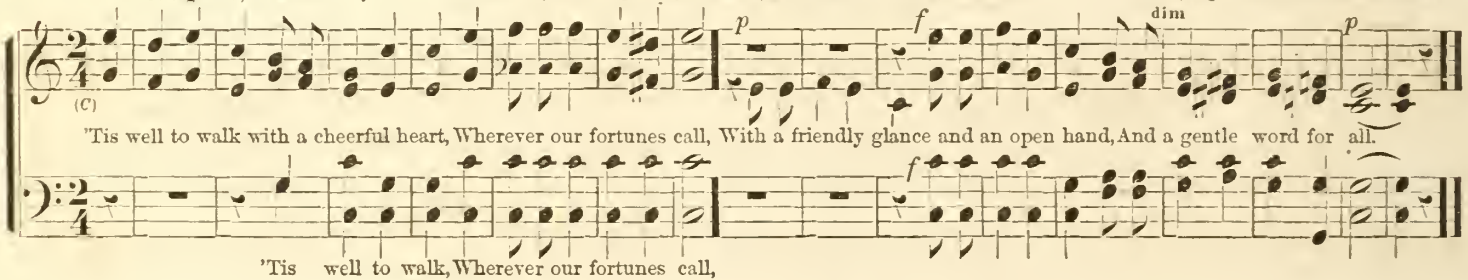
America, to thee,
In one united vow,
To keep thee strong and free,
And glorious as now,
We pledge each heart and hand;
By the blood our fathers shed!
By the ashes of the dead!
By the sacred soil we tread!
God for our native land!

LESSON III.

Ex. 76.—*To the Teacher.*—Examples *A*, *B*, and the Soprano and Alto parts of *C*, are to be written on the blackboard and slates, all through this Course, and studied with syllables and words.

A GOOD RULE.

G. H. C.

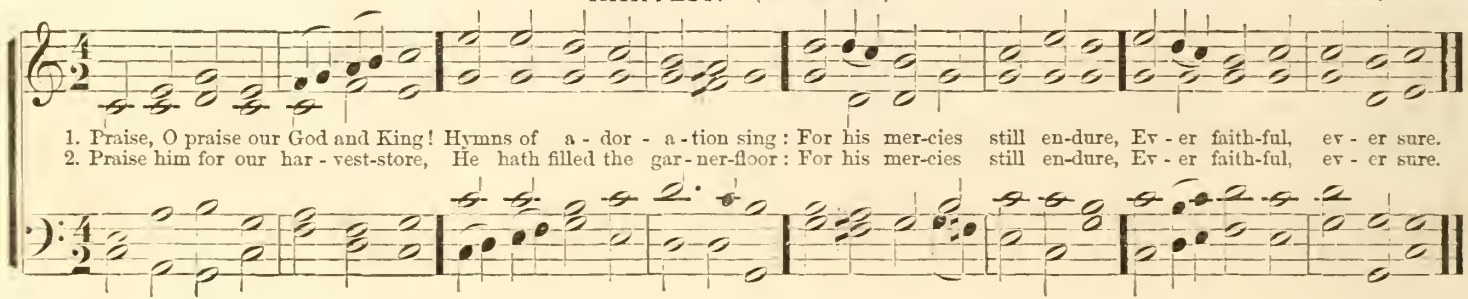
Ex. 77. Allegretto, or Cheerfully. N.B.—Question upon key, measure, accent, value of notes, rests, accidental minor sixths, augmented seconds and fourths.


(C)
p
f
dim
p
'Tis well to walk with a cheerful heart, Wherever our fortunes call, With a friendly glance and an open hand, And a gentle word for all.
f
'Tis well to walk, Wherever our fortunes call,

Ex. 78.

HARVEST. (In Unison.)

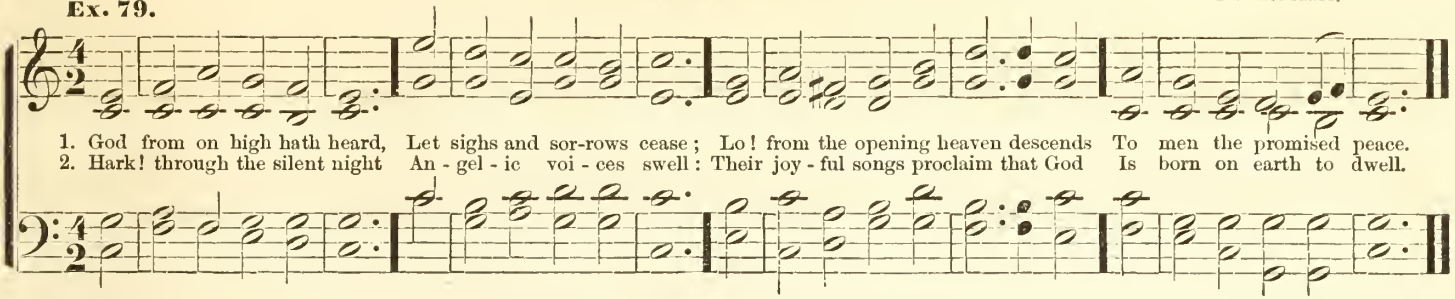
W. H. Monk.


1. Praise, O praise our God and King! Hymns of a - dor - a - tion sing: For his mer-cies still en-dure, Ev - er faith-ful, ev - er sure.
2. Praise him for our har - vest-store, He hath filled the gar - ner-floor: For his mer-cies still en-dure, Ev - er faith-ful, ev - er sure.

ST. GEORGE. (In Unison.)

Dr. Gauntlett.

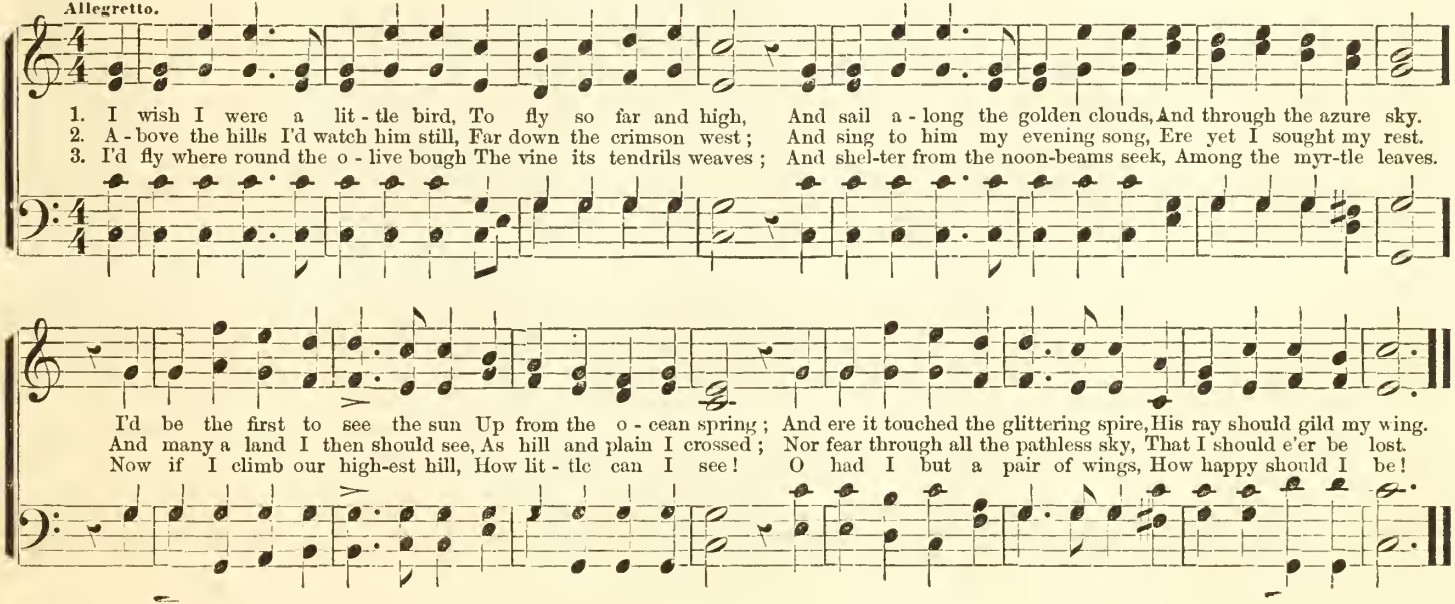
Ex. 79.

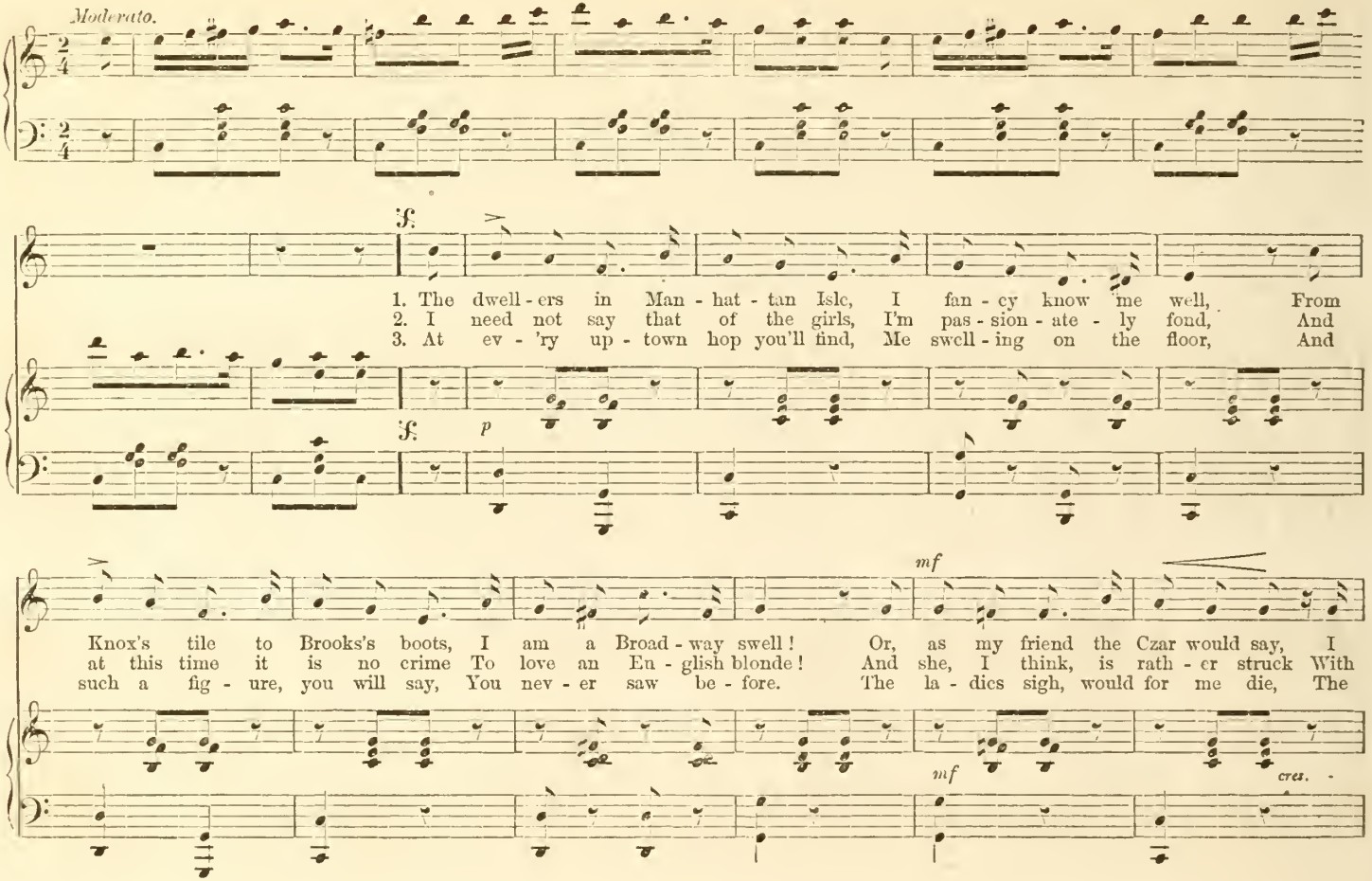
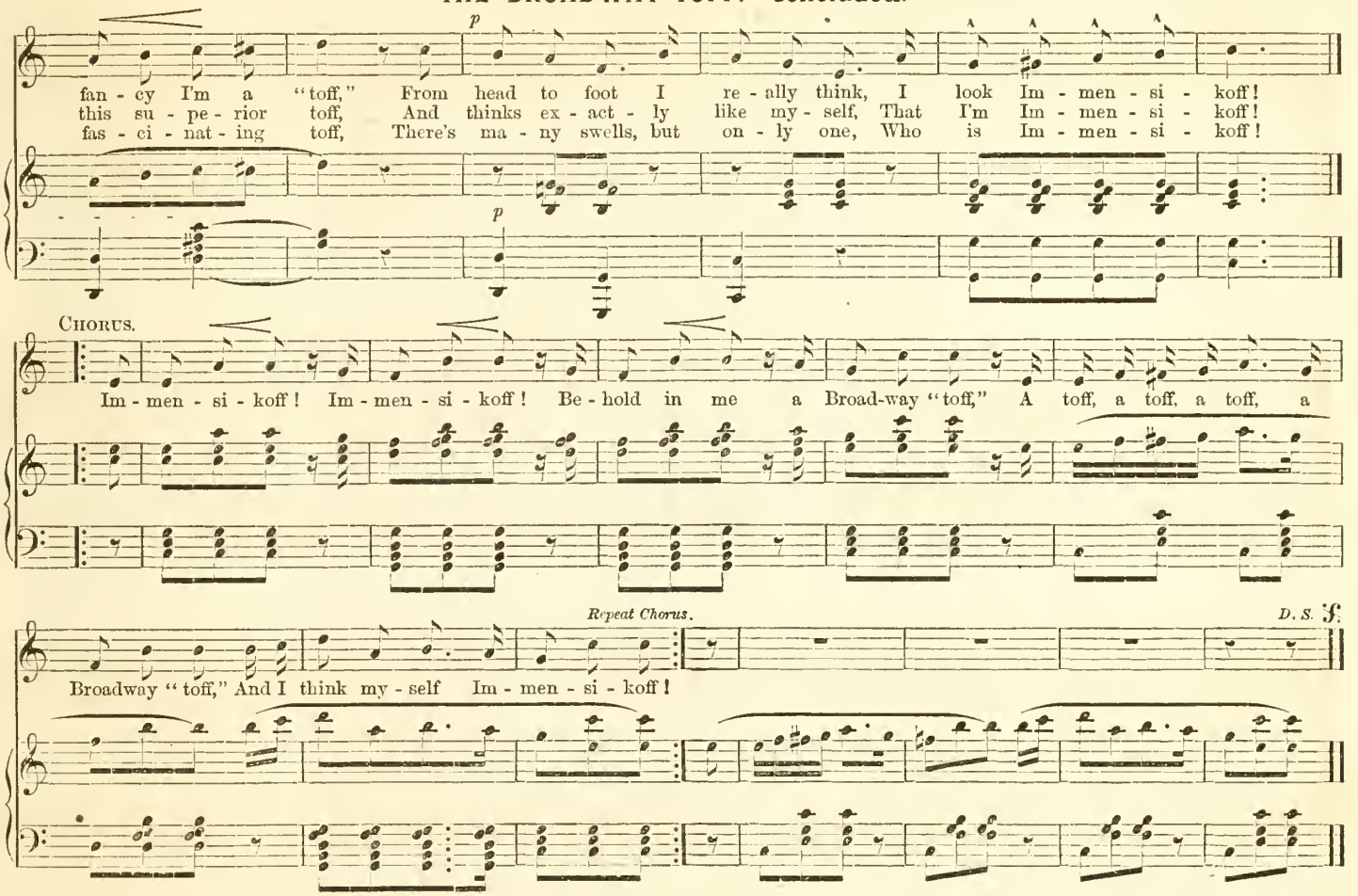

1. God from on high hath heard, Let sighs and sor-rows cease; Lo! from the opening heaven descends To men the promised peace.
2. Hark! through the silent night An-gel-ic voi-ces swell: Their joy-ful songs proclaim that God Is born on earth to dwell.

"I WISH I WERE A LITTLE BIRD."

G. H. C.

Ex. 80.

Allegretto.

1. I wish I were a lit-tle bird, To fly so far and high, And sail a-long the golden clouds, And through the azure sky.
2. A-bove the hills I'd watch him still, Far down the crimson west; And sing to him my evening song, Ere yet I sought my rest.
3. I'd fly where round the o-live bough The vine its tendrils weaves; And shel-ter from the noon-beams seek, Among the myr-tle leaves.
I'd be the first to see the sun Up from the o-cean spring; And ere it touched the glittering spire, His ray should gild my wing.
And many a land I then should see, As hill and plain I crossed; Nor fear through all the pathless sky, That I should e'er be lost.
Now if I climb our high-est hill, How lit-tle can I see! O had I but a pair of wings, How happy should I be!

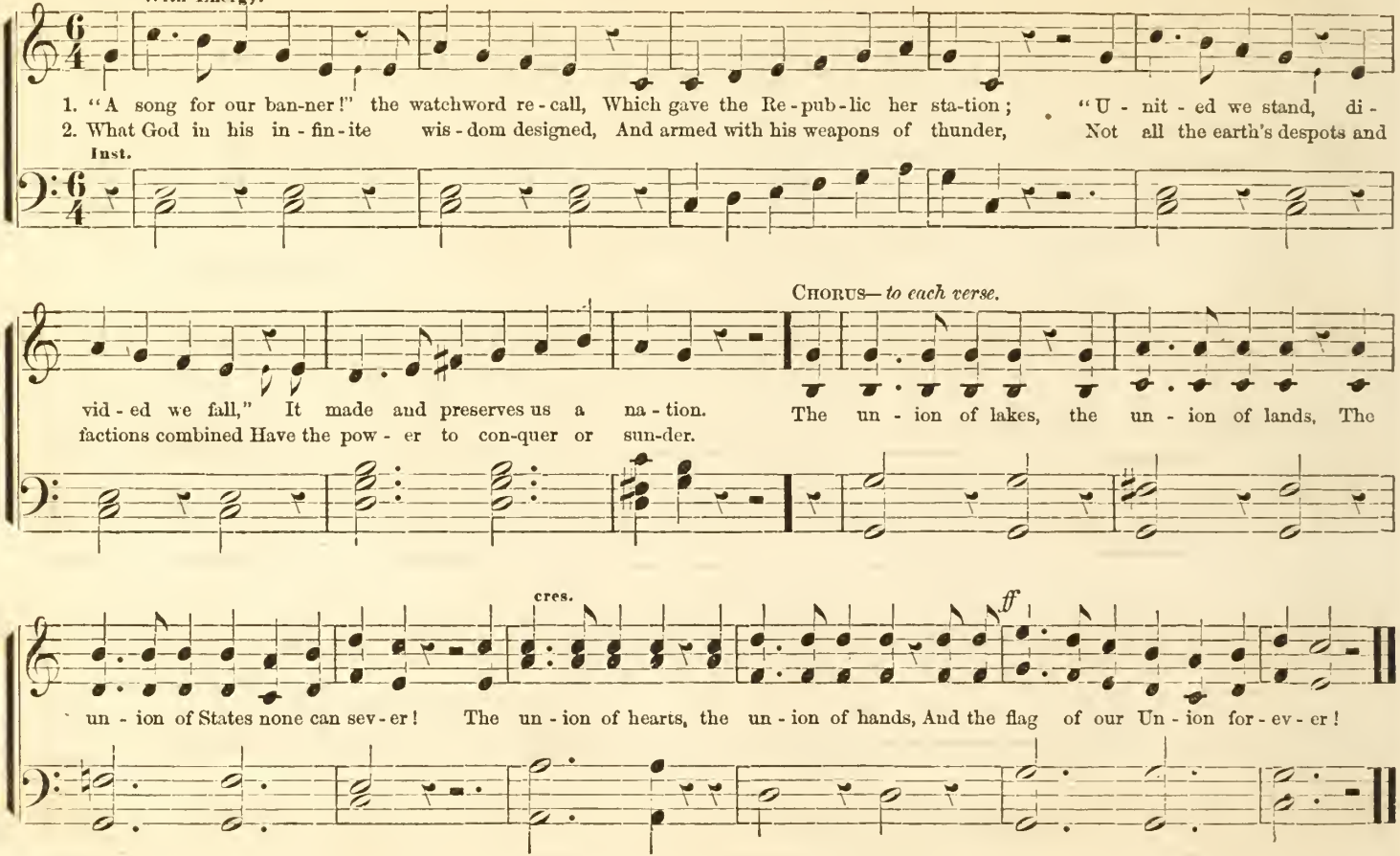
Ex. 81.

Moderato.
1. The dwell - ers in Man - hat - tan Isle, I fan - cy know me well, From
2. I need not say that of the girls, I'm pas - sion - ate - ly fond, And
3. At ev - 'ry up - town hop you'll find, Me swell - ing on the floor, And
Knox's tile to Brooks's boots, I am a Broad - way swell! Or, as my friend the Czar would say, I
at this time it is no crime To love an En - glish blonde! And she, I think, is rath - er struck With
such a fig - ure, you will say, You nev - er saw be - fore. The la - dies sigh, would for me die, The
f
p
mf
cres.

p
fan - cy I'm a "toff," From head to foot I re - ally think, I look Im - men - si - koff!
this su - pe - rior toff, And thinks ex - act - ly like my - self, That I'm Im - men - si - koff!
fas - ci - nat - ing toff, There's ma - ny swells, but on - ly one, Who is Im - men - si - koff!
p
Chorus.
Im - men - si - koff! Im - men - si - koff! Be - hold in me a Broad-way "toff," A toff, a toff, a toff, a
Repeat Chorus.
D. S.
ff
Broadway "toff," And I think my - self Im - men - si - koff!

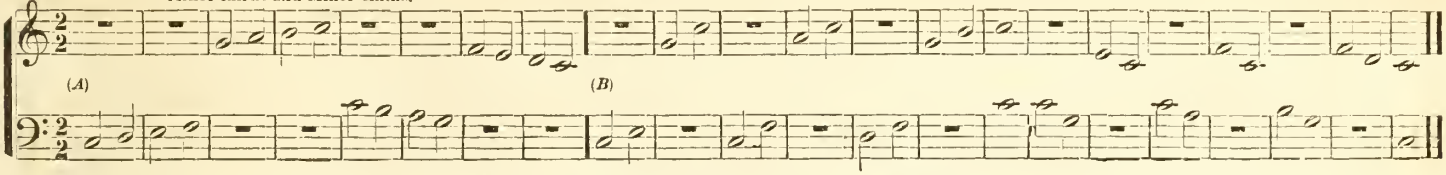
THE FLAG OF OUR UNION.

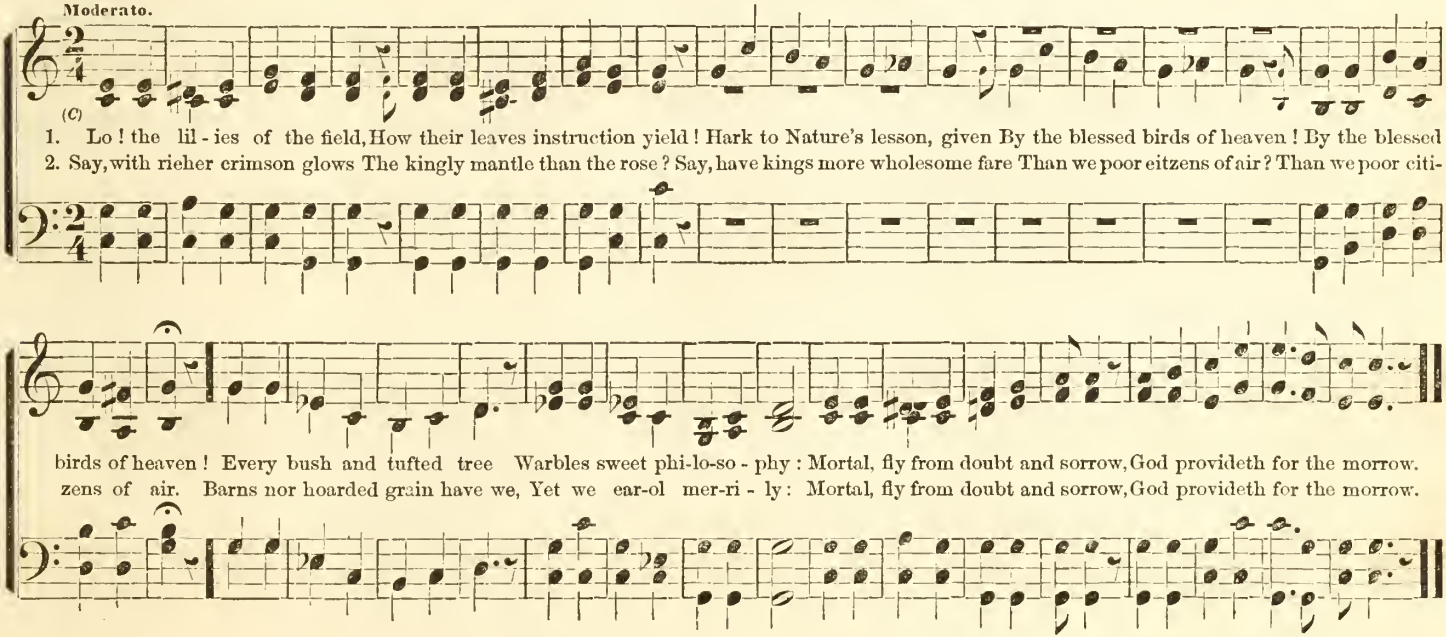
G. H. C.

Words by Geo. P. Morris.

Ex. 82.

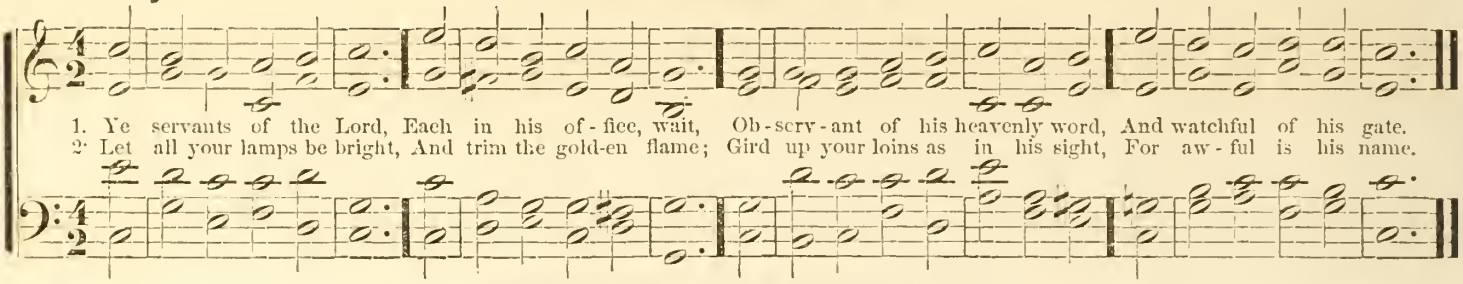
Solo. With Energy.

1. "A song for our ban-ner!" the watchword re-call, Which gave the Re-pub-lic her sta-tion; "U-nit-ed we stand, di-
2. What God in his in-fin-ite wis-dom designed, And armed with his weapons of thunder, Not all the earth's despots and
Inst.
Chorus—to each verse.
vid-ed we fall," It made and preserves us a na-tion. The un-ion of lakes, the un-ion of lands, The
factions combined Have the pow-er to con-quer or sun-der.
cres.
ff
un-ion of States none can sev-er! The un-ion of hearts, the un-ion of hands, And the flag of our Un-ion for-ev-er!

Ex. 83.—Teacher will require Exercises *A* and *B*, and the Soprano and Alto parts of *C*, to be sung with syllable and numeral, after writing them, pupils singing from Bass as well as Treble clef, and beating in double measure. Question upon key, measure, notes, rests, accent, augmented primes, seconds, and fourths, and upon Minor thirds and Minor sixths.

Ex. 84. Words by REGINALD HEBER. **GOD PROVIDETH FOR THE MORROW.** G. H. C.


Moderato.
(C)
1. Lo! the lil - ies of the field, How their leaves instruction yield! Hark to Nature's lesson, given By the blessed birds of heaven! By the blessed
2. Say, with richer crimson glows The kingly mantle than the rose? Say, have kings more wholesome fare Than we poor citizens of air? Than we poor citi-
birds of heaven! Every bush and tufted tree Warbles sweet phi-lo-so - phy: Mortal, fly from doubt and sorrow, God provideth for the morrow.
zens of air. Barns nor hoarded grain have we, Yet we ear-ol mer-ri - ly: Mortal, fly from doubt and sorrow, God provideth for the morrow.

Ex. 85.

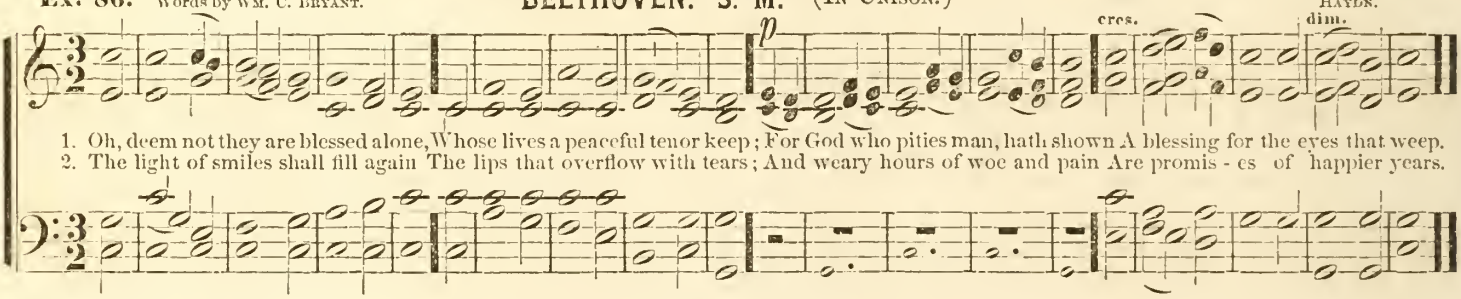
NARENZA. S. M. (In Unison.)

W. H. Havergal.

1. Ye servants of the Lord, Each in his of - fice, wait, Ob - serv - ant of his heavenly word, And watchful of his gate.
2. Let all your lamps be bright, And trim the gold-en flame; Gird up your loins as in his sight, For aw - ful is his name.

Ex. 86. Words by Wm. C. Bryant.

BEETHOVEN. S. M. (In Unison.)

Haydn.

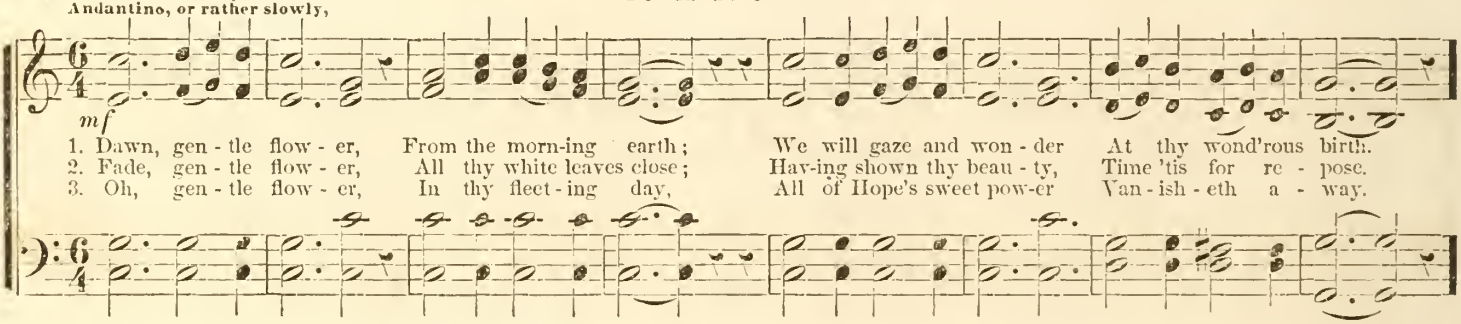

p
cres.
dim.
1. Oh, deem not they are blessed alone, Whose lives a peaceful tenor keep; For God who pities man, hath shown A blessing for the eyes that weep.
2. The light of smiles shall fill again The lips that overflow with tears; And weary hours of woe and pain Are promis - es of happier years.

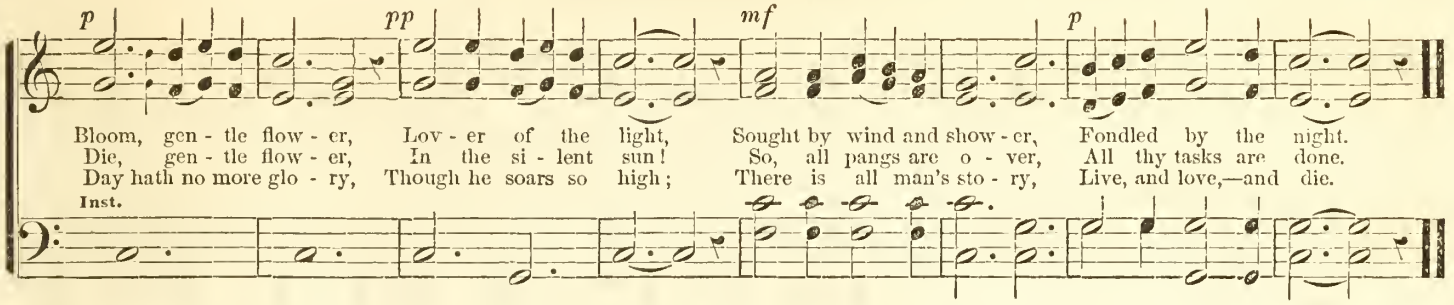
Ex. 87. Words by Barry Cornwell.

Andantino, or rather slowly,

TO A FLOWER.

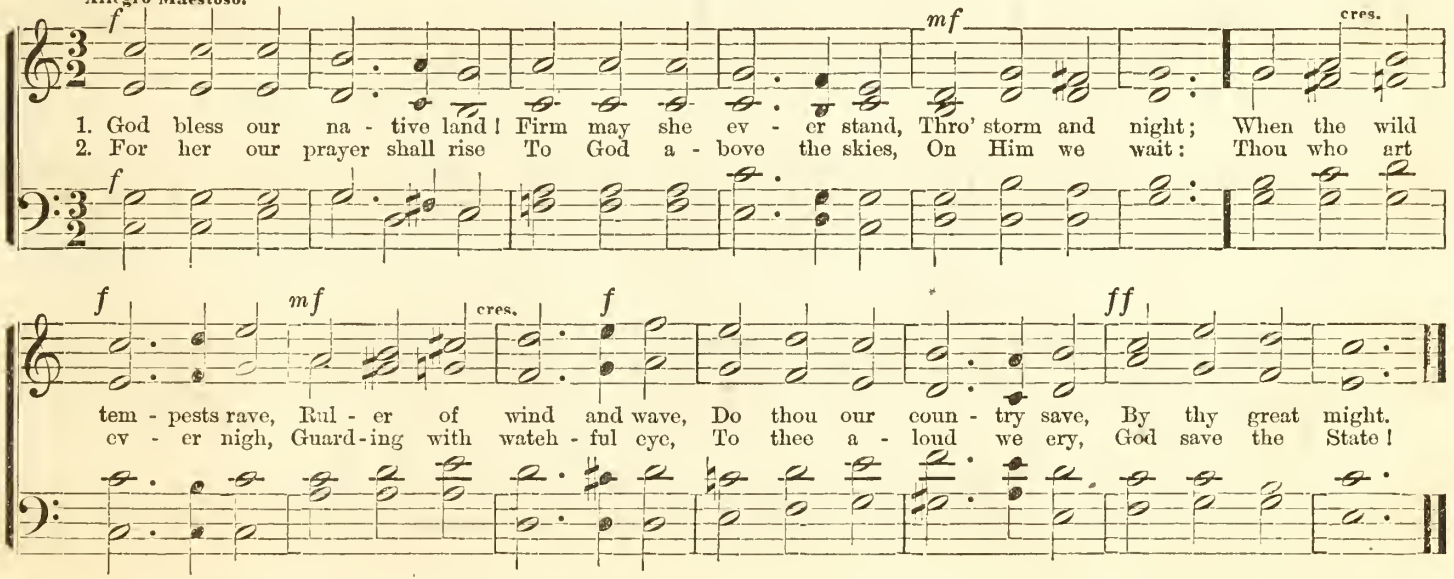
G. H. C.


mf
1. Dawn, gen - tle flow - er, From the morn-ing earth; We will gaze and won - der At thy wond'rous birth.
2. Fade, gen - tle flow - er, All thy white leaves close; Hav-ing shown thy beau - ty, Time 'tis for re - pose.
3. Oh, gen - tle flow - er, In thy fleet - ing day, All of Hope's sweet pow-er Van - ish - eth a - way.


p
pp
mf
p
Bloom, gen - tle flow - er, Lov - er of the light, Sought by wind and show - er, Fondled by the night.
Die, gen - tle flow - er, In the si - lent sun! So, all pangs are o - ver, All thy tasks are done.
Day hath no more glo - ry, Though he soars so high; There is all man's sto - ry, Live, and love,—and die.
Inst.

Ex. 88. Words by J. S. DWIGHT. Allegro Maestoso.

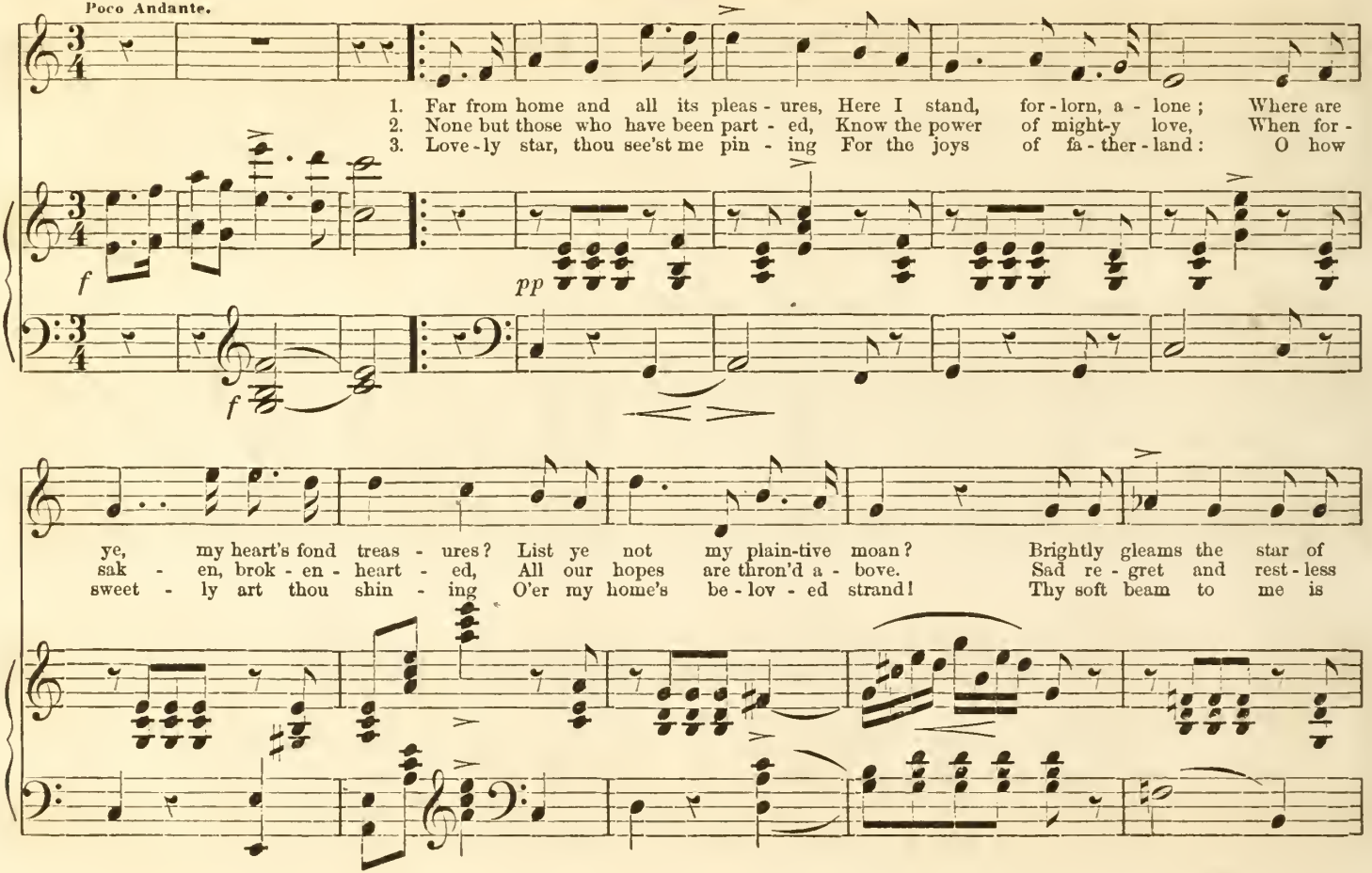
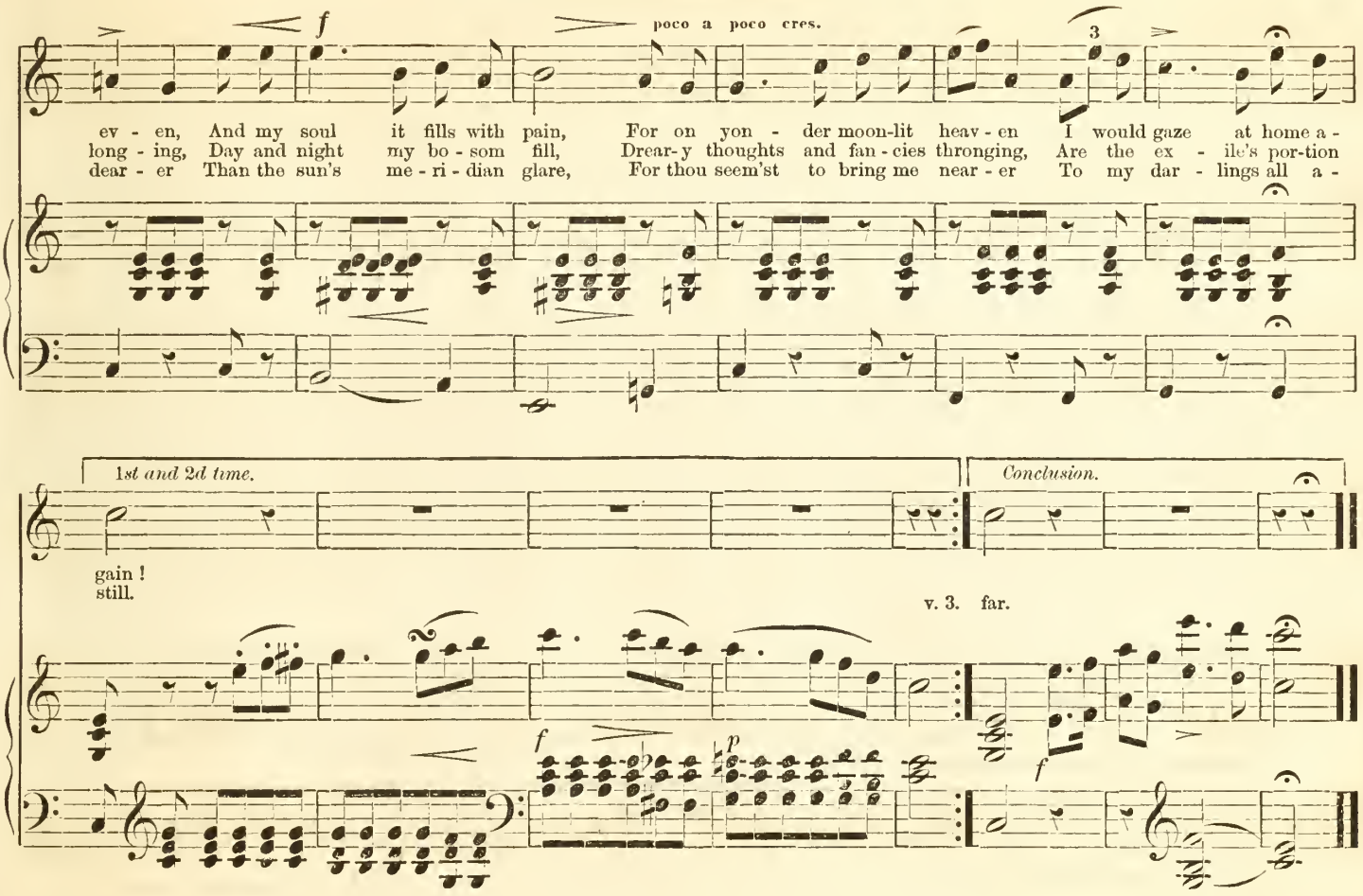
GOD SAVE AMERICA. (IN UNISON.)

G. H. C.

f
mf
cres.
1. God bless our na - tive land! Firm may she ev - er stand, Thro' storm and night; When the wild
2. For her our prayer shall rise To God a - bove the skies, On Him we wait: Thou who art
f
f
mf
cres.
f
ff
tem - pests rave, Rul - er of wind and wave, Do thou our coun - try save, By thy great might.
ev - er nigh, Guard - ing with wateh - ful eye, To thee a - loud we ery, God save the State!

THE STAR OF HOME.

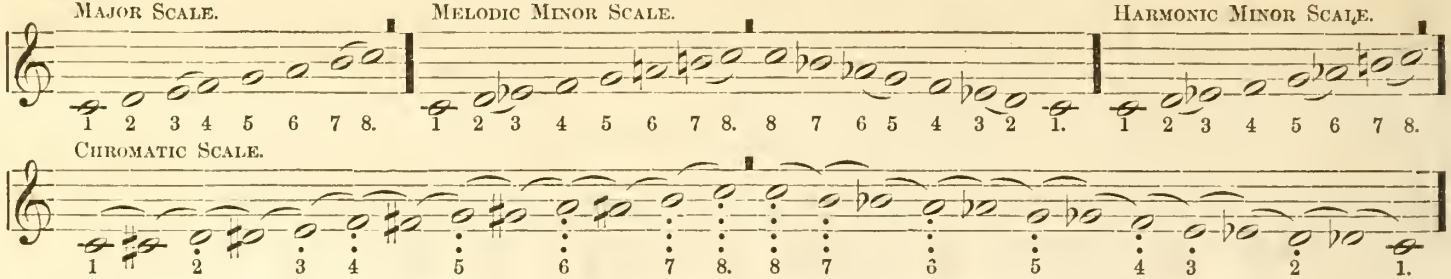
Aug. M. Canlhal.

Ex. 89.

Poco Andante.

1. Far from home and all its pleas - ures, Here I stand, for - lorn, a - lone; Where are
2. None but those who have been part - ed, Know the power of migh-ty love, When for -
3. Love - ly star, thou see'st me pin - ing For the joys of fa - ther - land: O how
f
pp
f
ye, my heart's fond treas - ures? List ye not my plain-tive moan? Brightly gleams the star of
sak - en, brok - en - heart - ed, All our hopes are thron'd a - bove. Sad re - gret and rest - less
sweet - ly art thou shin - ing O'er my home's be - lov - ed strand! Thy soft beam to me is

f
poco a poco cres.
3
ev - en, And my soul it fills with pain, For on yon - der moon-lit heav - en I would gaze at home a -
long - ing, Day and night my bo - som fill, Drear-y thoughts and fan - cies thronging, Are the ex - ile's por-tion
dear - er Than the sun's me - ri - dian glare, For thou seem'st to bring me near - er To my dar - lings all a -
1st and 2d time.
Conclusion.
gain !
still.
v. 3. far.
f
p
f

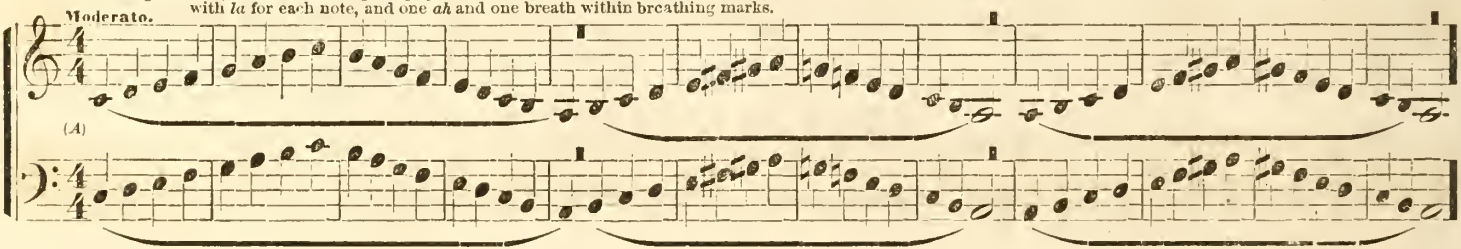
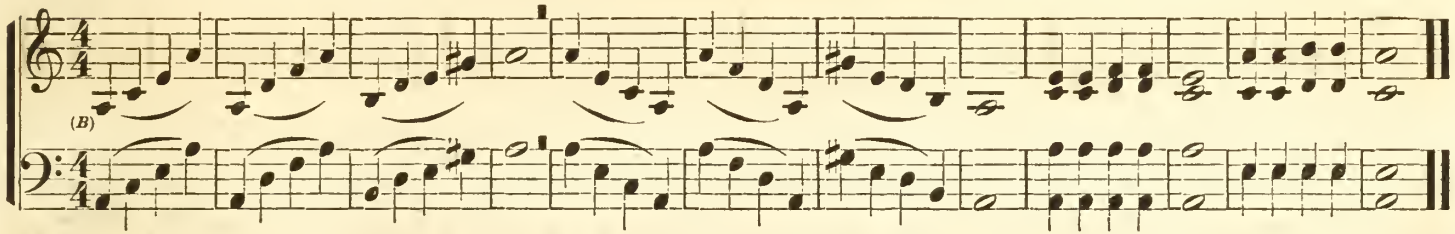
LESSON V.

COMPARISON OF THE MAJOR, MINOR, AND CHROMATIC SCALES.

Ex. 90.

Major Scale.
Melodic Minor Scale.
Harmonic Minor Scale.
1 2 3 4 5 6 7 8.
1 2 3 4 5 6 7 8. 8 7 6 5 4 3 2 1.
1 2 3 4 5 6 7 8.
Chromatic Scale.
1 2 3 4 5 6 7 8. 8 7 6 5 4 3 2 1.

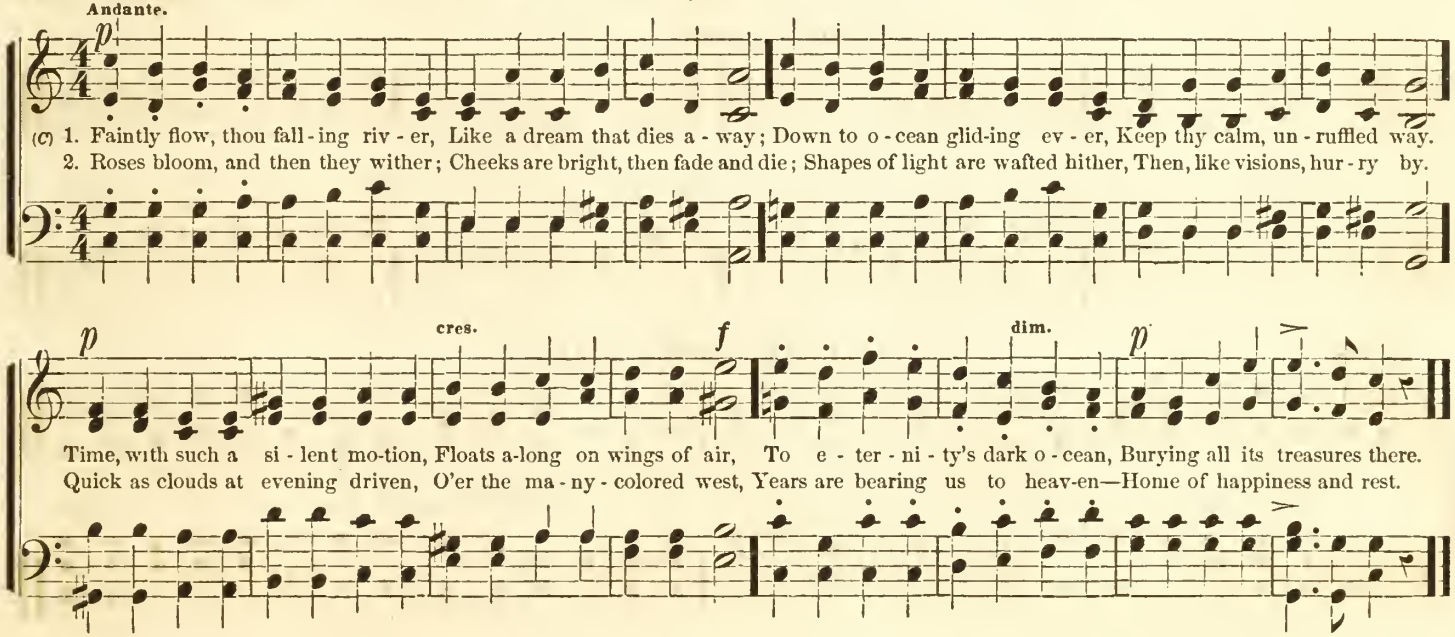
Observation.—The Major, Minor, and Chromatic Scales lie at the foundation of all progression in modern melody. It is therefore necessary that the pupil should know the construction of each one of them. The *Major* Scale (See Ex. 18) is so called on account of its first third, from 1 to 3, which embraces four half-tones; *i.e.*, this first third, which gives the Major Scale the name, is greater, or *major*, by one half-tone, than the first third of the *Minor* Scale, which owes its name, in like manner, to its first third, which is smaller, or *minor*, by one half-tone, than the first third of the Major Scale. The Major Scale is also called *diatonic*, because its ascent and descent are chiefly by or through *tones*, between 3 and 4, and 7 and 8, indicated by slurs, being half-tones. The Melodic Minor Scale differs in its ascent from the Major Scale, only in the first third, which is minor, embracing but three half-tones, thus producing half-tones between 2 and 3, and 7 and 8, ascending; but the descent of the Melodic Minor Scale is made peculiar by a minor or dominant seventh and a minor sixth, each one half-tone less than the major seventh and major sixth, and producing half-tones between 6 and 5, and 3 and 2. The Harmonic Minor Scale is the more perfect of the two Minor Scales, its ascent and descent being the same, the third and sixth in both cases being minor, and producing half-tones between 2 and 3, 5 and 6, and 7 and 8; but great care is necessary, in singing from 6 to 7, or 7 to 6, in the Harmonic Minor Scale, the interval being the augmented second, embracing three half-tones. The Chromatic Scale is simply the Major Scale with all the intermediate half-tones; in other words, it is a scale proceeding by half-tones. The teacher will call attention to Exercises 71, 77, and 84, wherein each interval of the Chromatic Scale is employed; and in practising the Major, Minor, and Chromatic Scales, use the syllables first, afterward a separate *la* for each note, and lastly one *ah* and one breath for the ascent, and one *ah* and one breath for the descent of each scale. It should be further understood that when the Minor Scale begins on the same letter and sound that the Major Scale does, it is called the Tonic Minor; but when it begins on the minor third, or three half-tones below the major key-note, it is called the Relative Minor. The Relative Minor is more easily studied and practised than the Tonic Minor, and it will therefore be first presented.

In the following exercise, Teacher will require pupils to read by letter, naming which passages are major, which melodic minor, and which harmonic minor. Sing with syllables, with *la* for each note, and one *ah* and one breath within breathing marks.



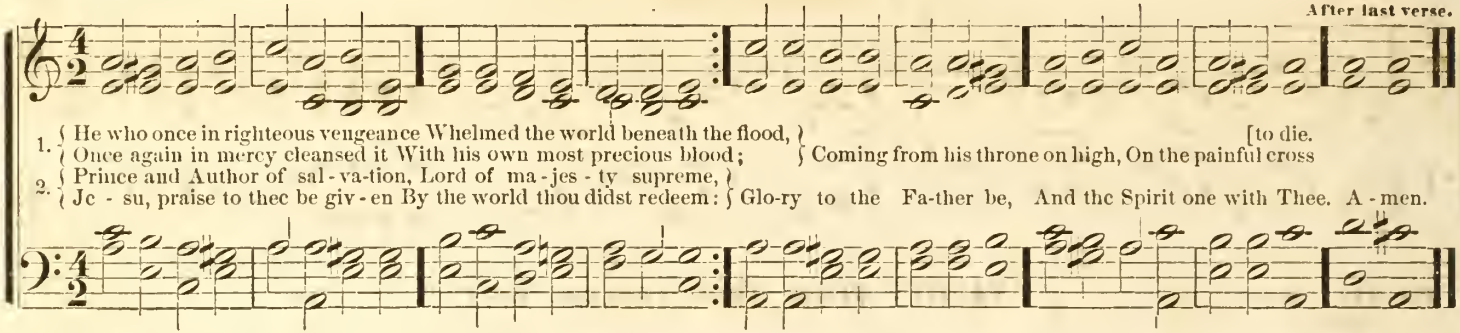
Ex. 91. Words by PERCIVAL. **"FAINTLY FLOW, THOU FALLING RIVER."** G. H. C.

Andante.

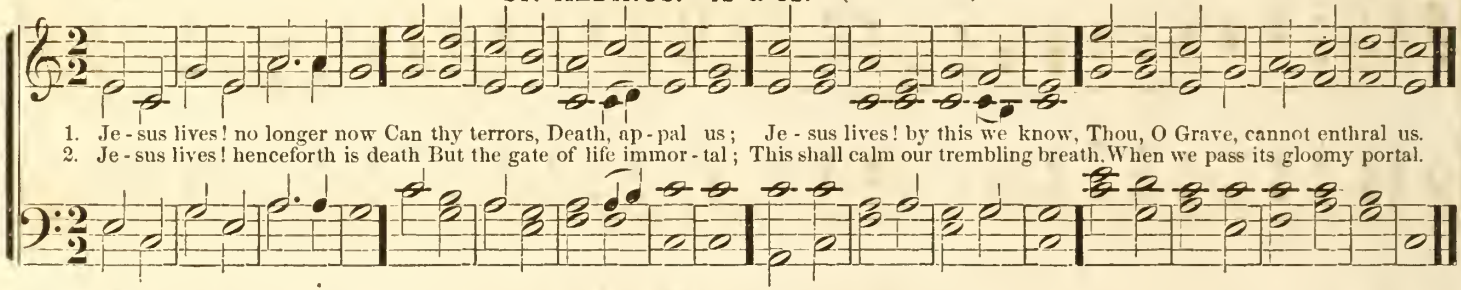

p
(C) 1. Faintly flow, thou fall-ing riv-er, Like a dream that dies a-way; Down to o-cean glid-ing ev-er, Keep thy calm, un-ruffled way.
2. Roses bloom, and then they wither; Cheeks are bright, then fade and die; Shapes of light are wafted hither, Then, like visions, hur-ry by.
p
cres.
f
dim.
p
Time, with such a si-lent mo-tion, Floats a-long on wings of air, To e-ter-ni-ty's dark o-cean, Burying all its treasures there.
Quick as clouds at evening driven, O'er the ma-ny-colored west, Years are bearing us to heav-en—Home of happiness and rest.

Ex. 92. **COBLENZ. 8s & 7s. 6 lines.** (In Unison.) W. H. Monk.

After last verse.

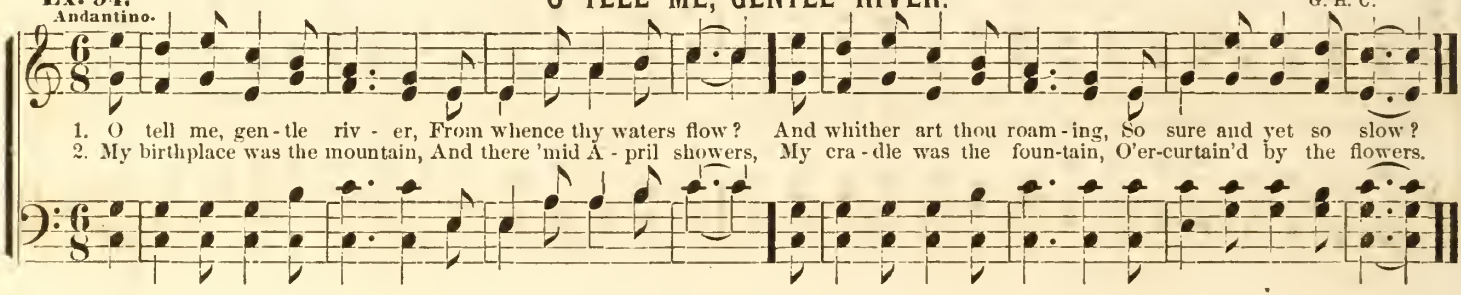
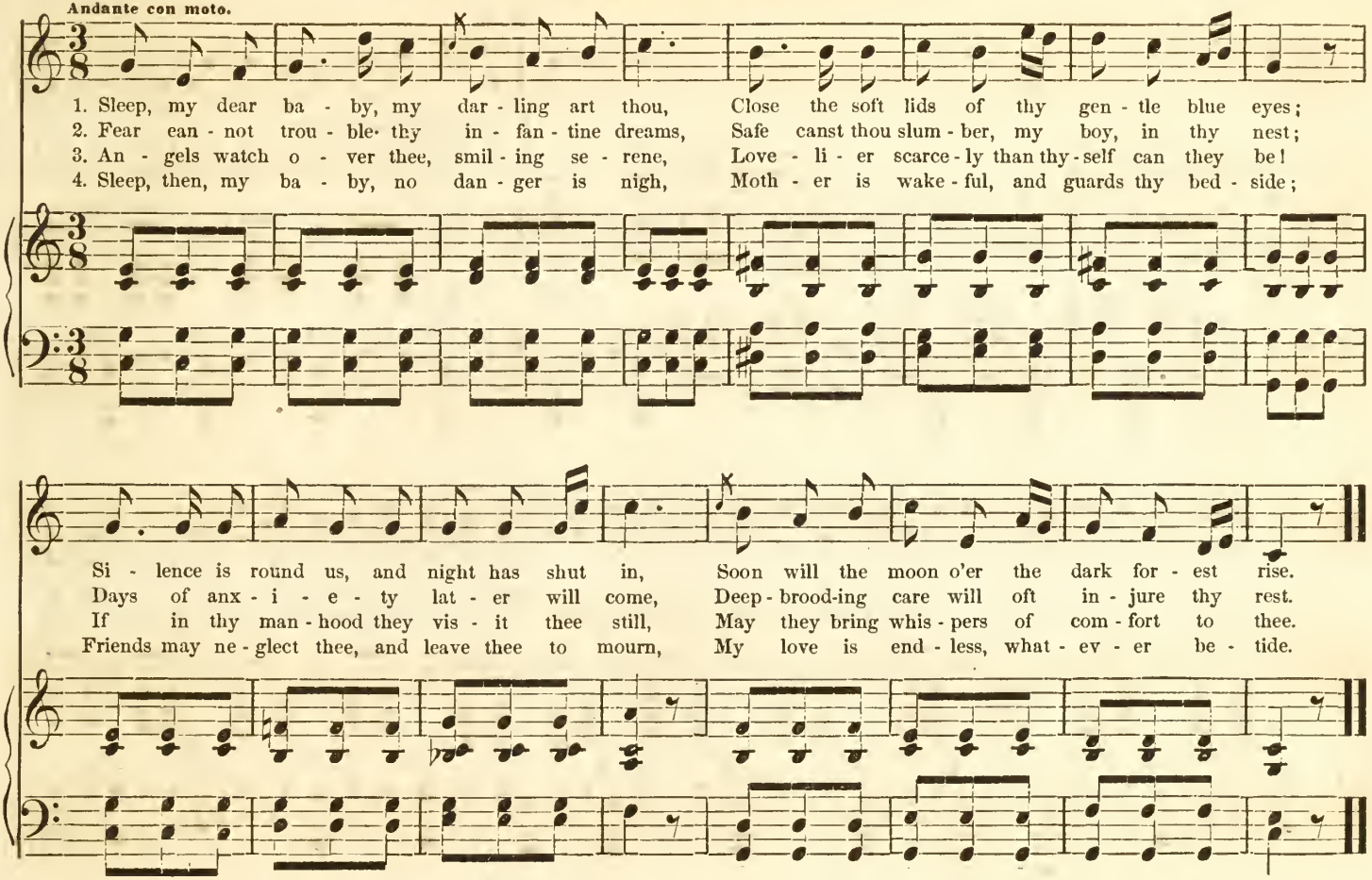

1. He who once in righteous vengeance Whelmed the world beneath the flood,
Once again in mercy cleansed it With his own most precious blood;
Coming from his throne on high, On the painful cross [to die.
2. Prince and Author of sal-va-tion, Lord of ma-jes-ty supreme,
Je-su, praise to thee be giv-en By the world thou didst redeem:
Glo-ry to the Fa-ther be, And the Spirit one with Thee. A-men.

Ex. 93. **ST. ALBINUS. 7s & 8s.** (In Unison.) Dr. Gauntlett.

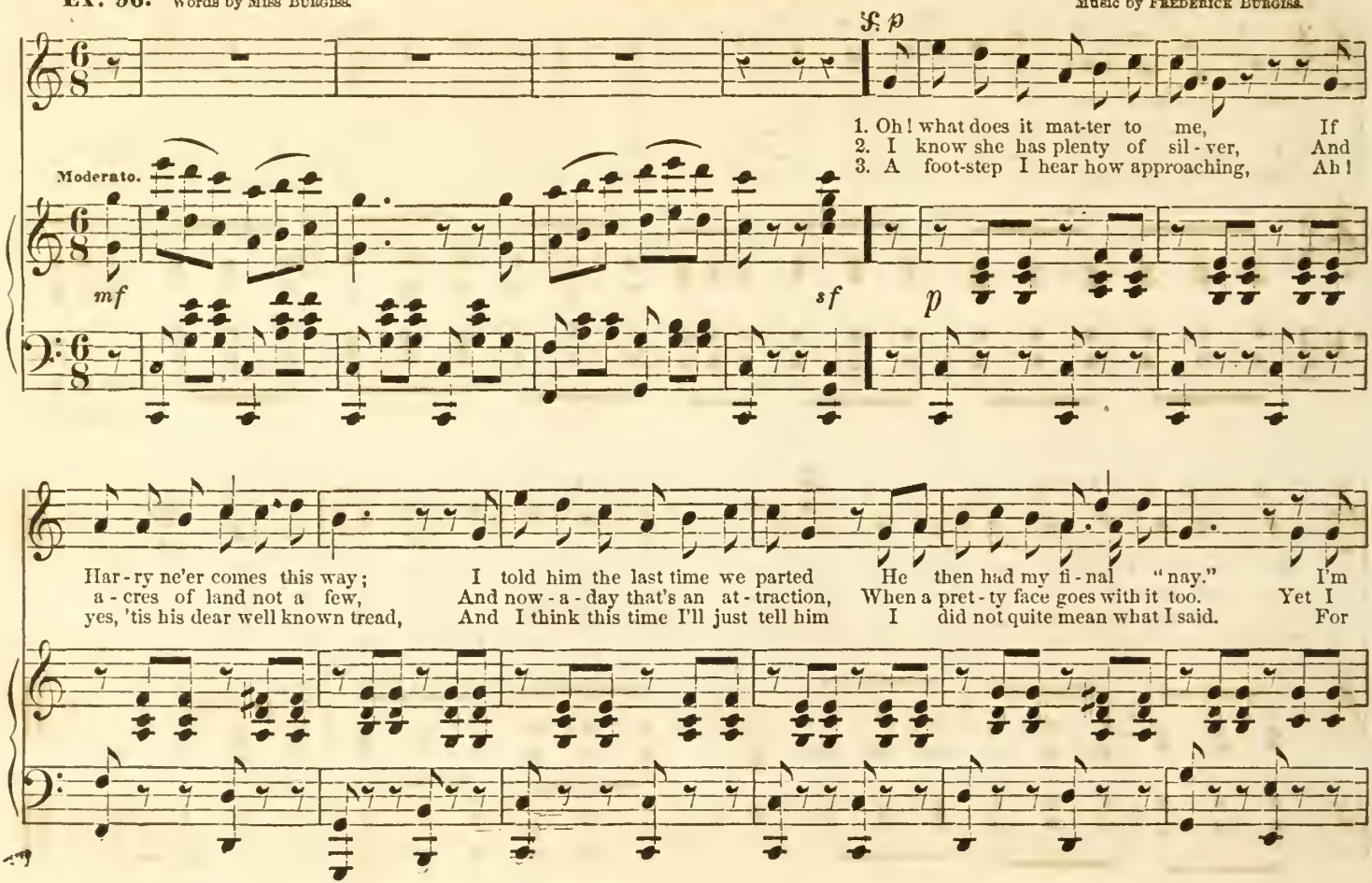
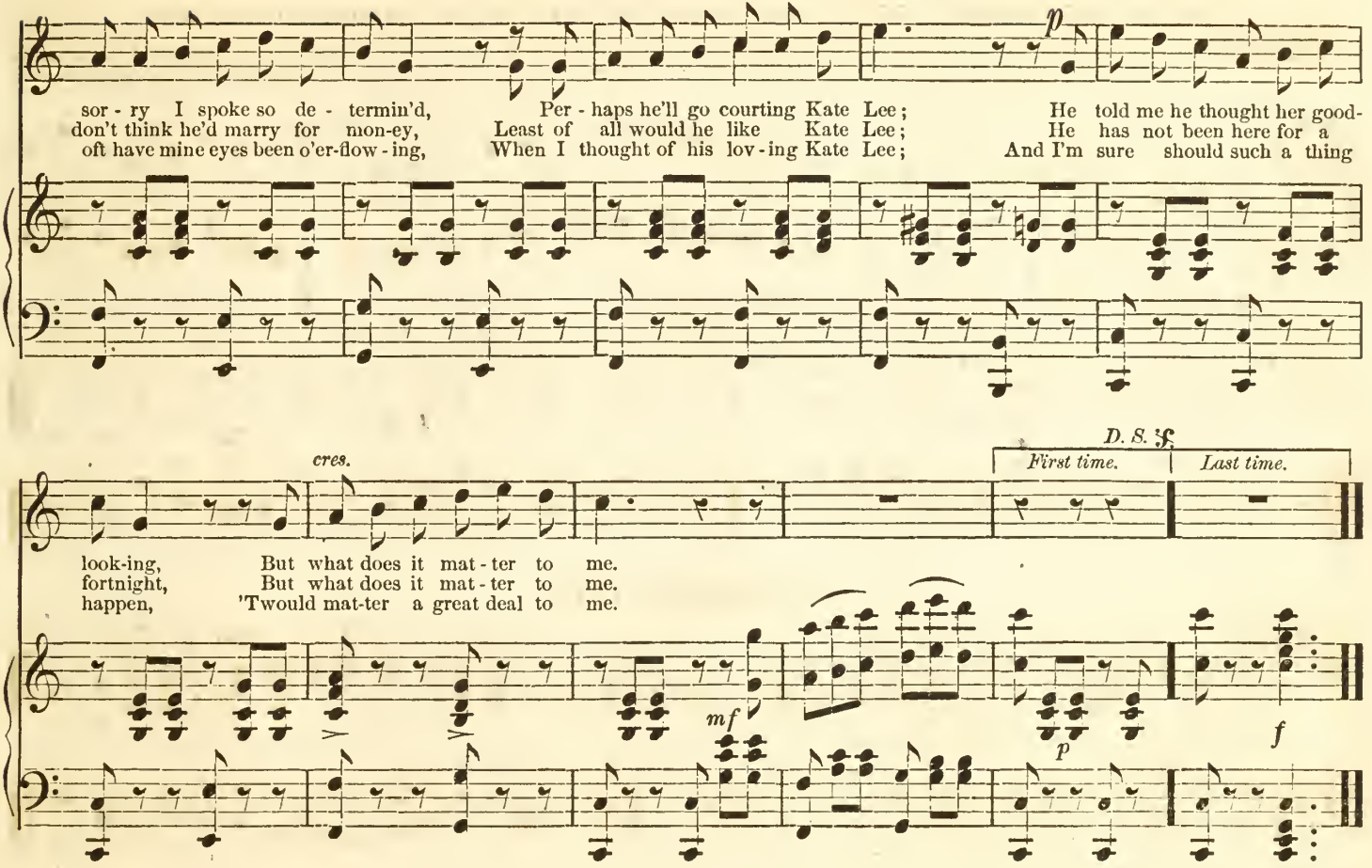

1. Je-sus lives! no longer now Can thy terrors, Death, ap-pal us; Je-sus lives! by this we know, Thou, O Grave, cannot enthral us.
2. Je-sus lives! henceforth is death But the gate of life immor-tal; This shall calm our trembling breath. When we pass its gloomy portal.

Ex. 94. **"O TELL ME, GENTLE RIVER."** G. H. C.

Andantino.


1. O tell me, gen-tle riv-er, From whence thy waters flow? And whither art thou roam-ing, So sure and yet so slow?
2. My birthplace was the mountain, And there 'mid A-pril showers, My cra-dle was the foun-tain, O'er-curtain'd by the flowers.

Andante con moto.
1. Sleep, my dear ba - by, my dar - ling art thou, Close the soft lids of thy gen - tle blue eyes;
2. Fear ean - not trou - ble thy in - fan - tine dreams, Safe canst thou slum - ber, my boy, in thy nest;
3. An - gels watch o - ver thee, smil - ing se - rene, Love - li - er scarce - ly than thy - self can they be!
4. Sleep, then, my ba - by, no dan - ger is nigh, Moth - er is wake - ful, and guards thy bed - side;
Si - lence is round us, and night has shut in, Soon will the moon o'er the dark for - est rise.
Days of anx - i - e - ty lat - er will come, Deep - brood-ing care will oft in - jure thy rest.
If in thy man - hood they vis - it thee still, May they bring whis - pers of com - fort to thee.
Friends may ne - glect thee, and leave thee to mourn, My love is end - less, what - ev - er be - tide.

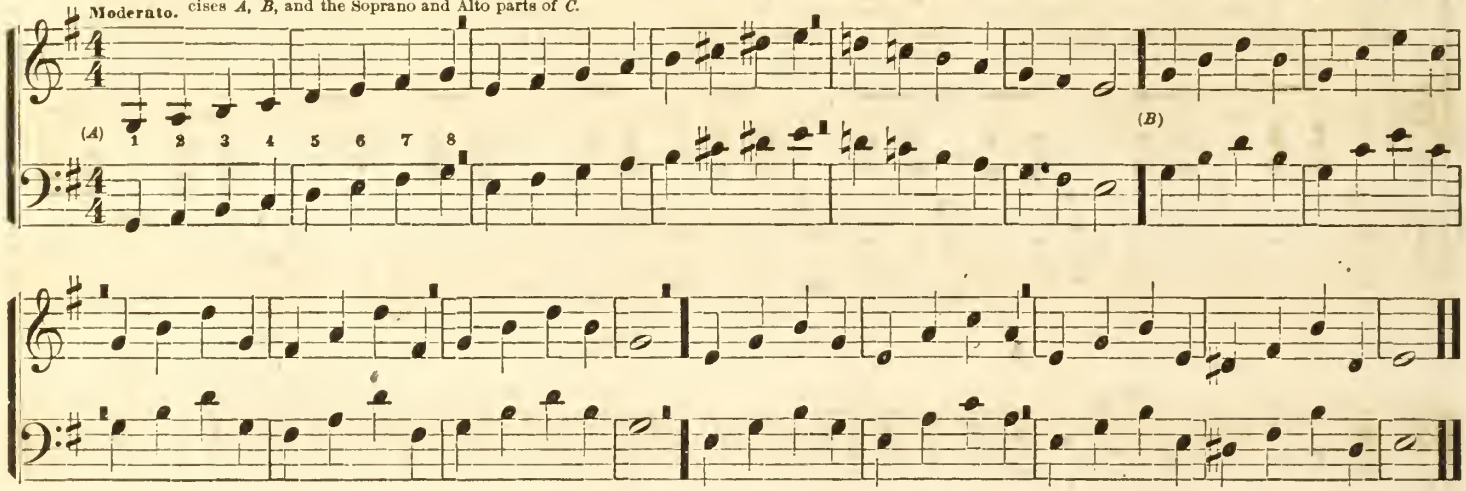
WHAT DOES IT MATTER TO ME.

Ex. 96. Words by Miss Burgiss. Music by Frederick Burgiss.

Moderato.
mf
sf
p
1. Oh! what does it mat-ter to me, If
2. I know she has plenty of sil-ver, And
3. A foot-step I hear how approaching, Ah!
Har-ry ne'er comes this way; I told him the last time we parted He then had my fi-nal "nay." I'm
a-cres of land not a few, And now-a-day that's an at-traction, When a pret-ty face goes with it too. Yet I
yes, 'tis his dear well known tread, And I think this time I'll just tell him I did not quite mean what I said. For

p
sor - ry I spoke so de - termin'd, Per - haps he'll go courting Kate Lee; He told me he thought her good-
don't think he'd marry for mon-ey, Least of all would he like Kate Lee; He has not been here for a
oft have mine eyes been o'er-flow - ing, When I thought of his lov - ing Kate Lee; And I'm sure should such a thing
cres.
D. S.
First time.
Last time.
look-ing, But what does it mat - ter to me.
fortnight, But what does it mat - ter to me.
happen, 'Twould mat-ter a great deal to me.
mf
p
f

LESSON VI

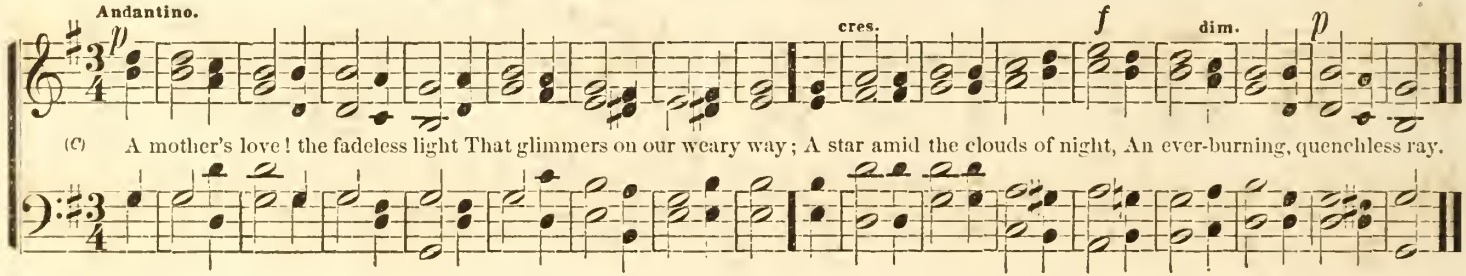
KEY-NOTE, OR NUMBER ONE OF THE SCALE, CHANGED FROM C MAJOR TO G MAJOR.

Ex. 97.—F♯ is needed to make the Scale of G Major complete. E is the relative minor, the melodic form of which requires accidental C♯ and D♯ ascending, and accidental D♮ and C♮ descending; and the harmonic form of which requires C♮ and D♯ ascending and descending. Teacher questions upon key, major and minor, upon all the intervals in each, and upon measure. Require pupils to name each note by letter, and to sing by numeral and syllable, after they have written Exercises *A*, *B*, and the Soprano and Alto parts of *C*.

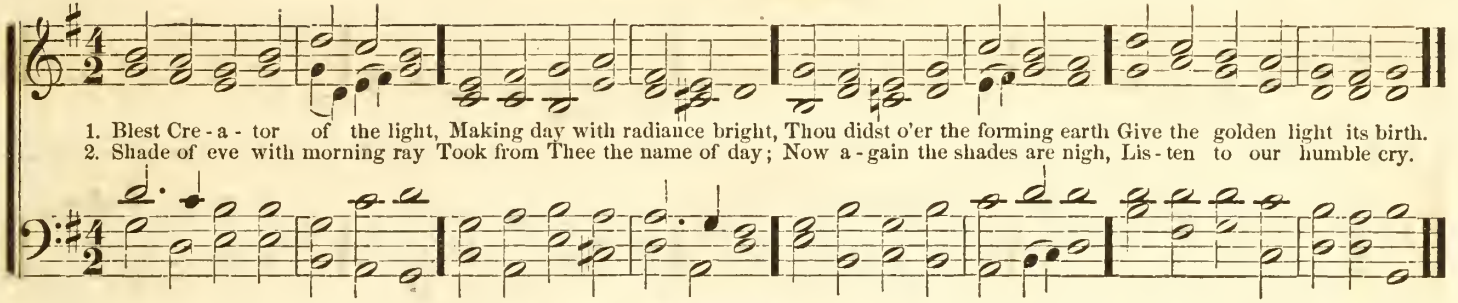


"A MOTHER'S LOVE."

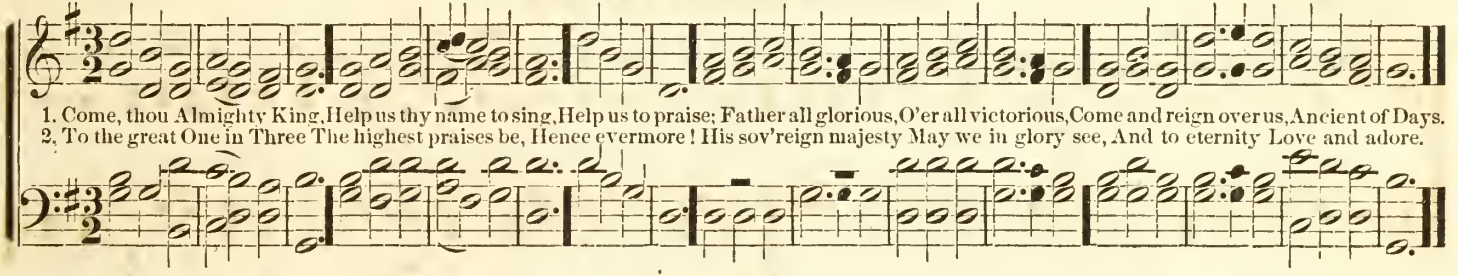
G. H. C.



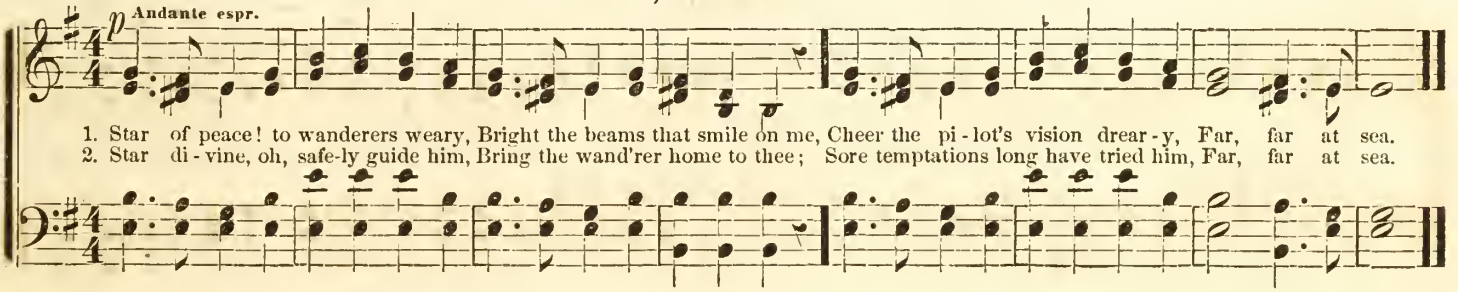
Ex. 98. **VIENNA. 7s.** (In Unison.) Dr. Gauntlett.


1. Blest Cre - a - tor of the light, Making day with radiance bright, Thou didst o'er the forming earth Give the golden light its birth.
2. Shade of eve with morning ray Took from Thee the name of day; Now a - gain the shades are nigh, Lis - ten to our humble cry.

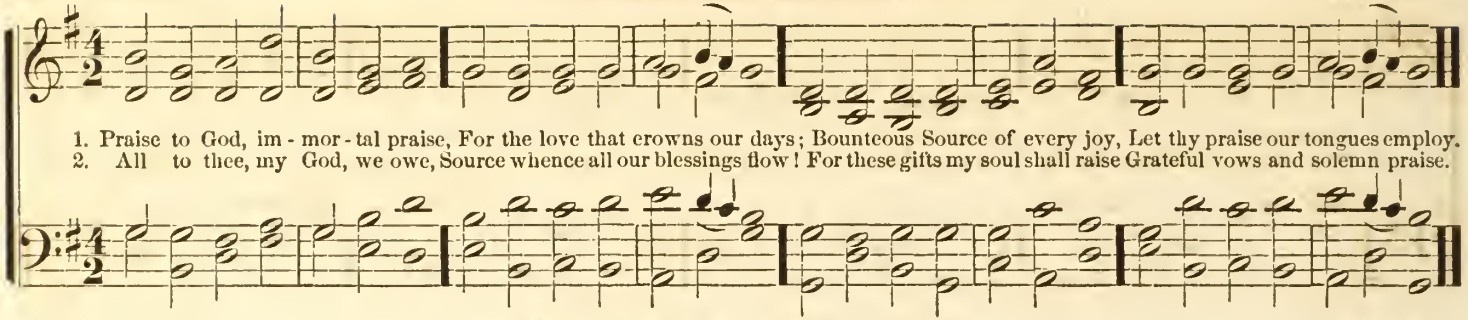
Ex. 99. **ITALIAN HYMN. 6s & 4s.** (In Unison.) Giardini.


1. Come, thou Almighty King, Help us thy name to sing, Help us to praise; Father all glorious, O'er all victorious, Come and reign over us, Ancient of Days.
2. To the great One in Three The highest praises be, Hence evermore! His sov'reign majesty May we in glory see, And to eternity Love and adore.

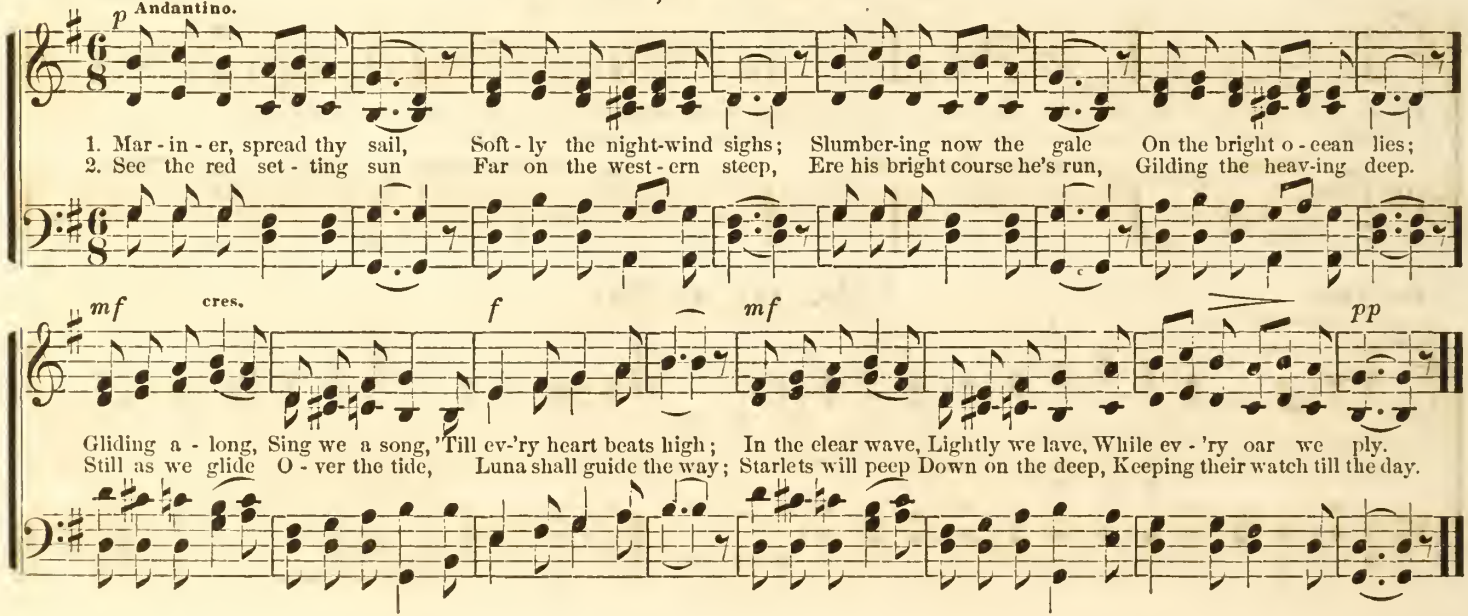
Ex. 100. **"FAR, FAR AT SEA."** G. H. C.

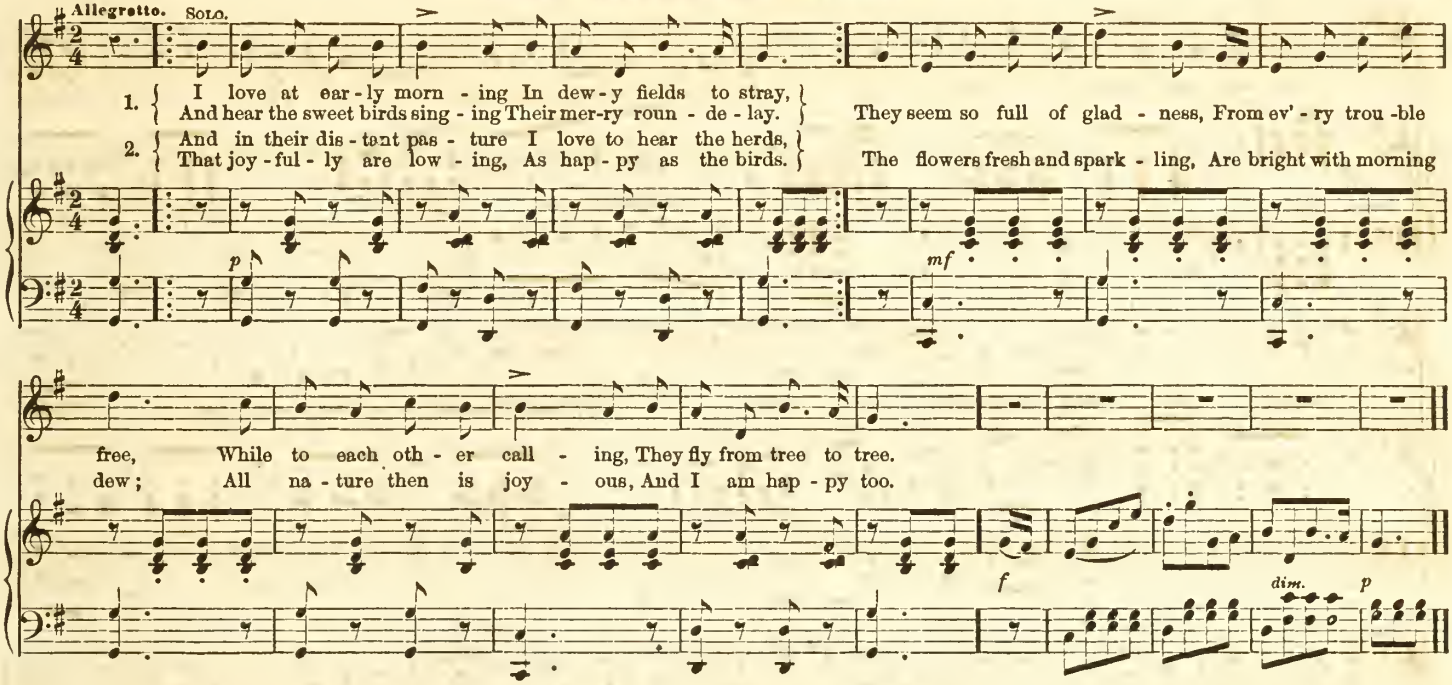

Andante espr.
p
1. Star of peace! to wanderers weary, Bright the beams that smile on me, Cheer the pi - lot's vision drear - y, Far, far at sea.
2. Star di - vine, oh, safe-ly guide him, Bring the wand'rer home to thee; Sore temptations long have tried him, Far, far at sea.

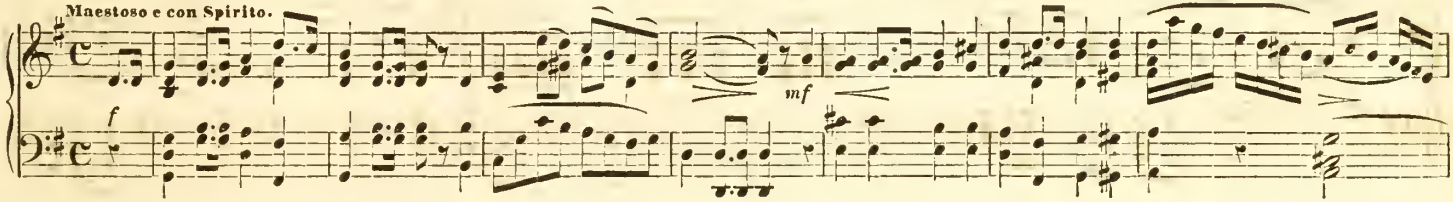
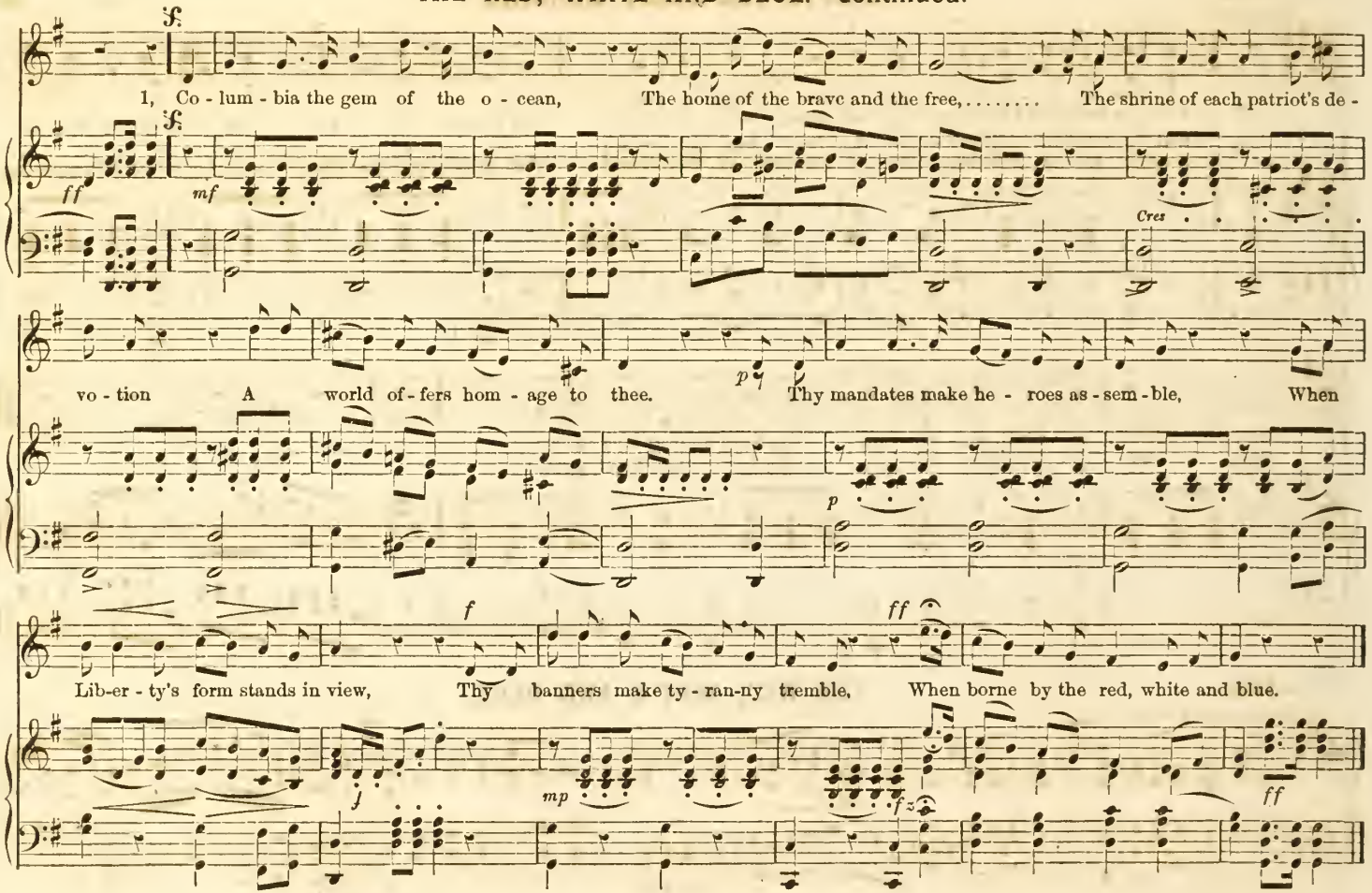
Ex. 101. **NUREMBERG. 7s.** (In Unison.) *German.*

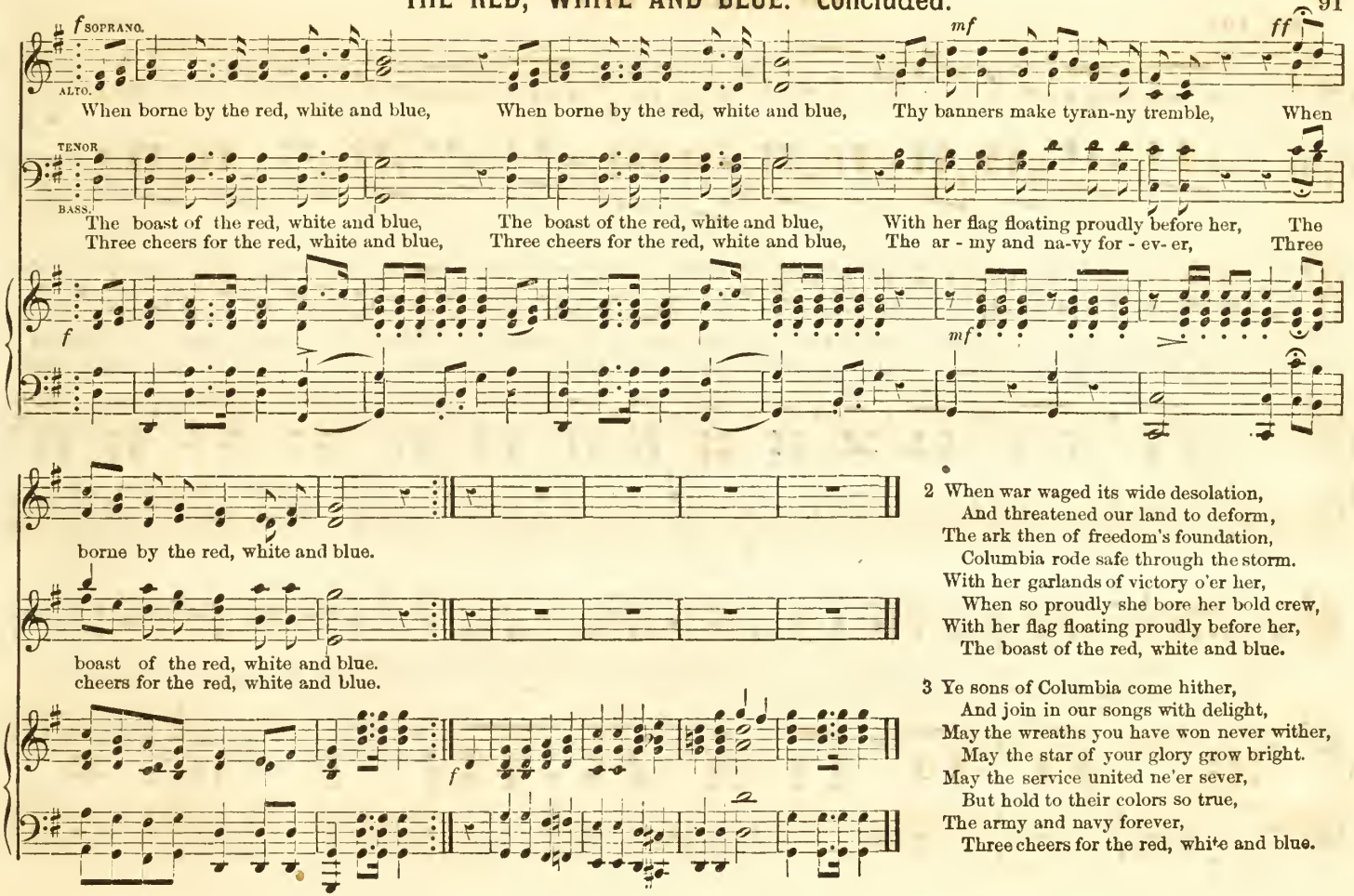

1. Praise to God, im - mor - tal praise, For the love that crowns our days; Bounteous Source of every joy, Let thy praise our tongues employ.
2. All to thee, my God, we owe, Source whence all our blessings flow! For these gifts my soul shall raise Grateful vows and solemn praise.

Ex. 102. **"MARINER, SPREAD THY SAIL."** G. H. C.


p Andantino.
1. Mar - in - er, spread thy sail, Soft - ly the night-wind sighs; Slumber-ing now the gale On the bright o - cean lies;
2. See the red set - ting sun Far on the west - ern steep, Ere his bright course he's run, Gilding the heav-ing deep.
mf cres. f mf pp
Gliding a - long, Sing we a song, 'Till ev-'ry heart beats high; In the clear wave, Lightly we lave, While ev - 'ry oar we ply.
Still as we glide O - ver the tide, Luna shall guide the way; Starlets will peep Down on the deep, Keeping their watch till the day.

Ex. 103. "I LOVE THE EARLY MORNING."

Allegretto.
Solo.
1. I love at ear-ly morn-ing In dew-y fields to stray,
And hear the sweet birds sing-ing Their mer-ry roun-de-lay.
They seem so full of glad-ness, From ev'-ry trou-ble
2. And in their dis-tant pas-ture I love to hear the herds,
That joy-ful-ly are low-ing, As hap-py as the birds.
The flowers fresh and spark-ling, Are bright with morning
p
mf
free, While to each oth-er call-ing, They fly from tree to tree.
dew; All na-ture then is joy-ous, And I am hap-py too.
f
dim.
p

Ex. 104. THE RED, WHITE AND BLUE.

1, Co - lum - bia the gem of the o - cean, The home of the brave and the free,..... The shrine of each patriot's de -
vo - tion A world of - fers hom - age to thee. Thy mandates make he - roes as - sem - ble, When
Lib-er - ty's form stands in view, Thy banners make ty - ran-ny tremble, When borne by the red, white and blue.


f SOPRANO.
ALTO.
When borne by the red, white and blue,
When borne by the red, white and blue,
mf
Thy banners make tyran-ny tremble,
ff
When
TENOR
BASS.
The boast of the red, white and blue,
Three cheers for the red, white and blue,
The boast of the red, white and blue,
Three cheers for the red, white and blue,
With her flag floating proudly before her,
The ar - my and na-vy for - ev- er,
The
Three
f
mf
borne by the red, white and blue.
boast of the red, white and blue.
cheers for the red, white and blue.
f

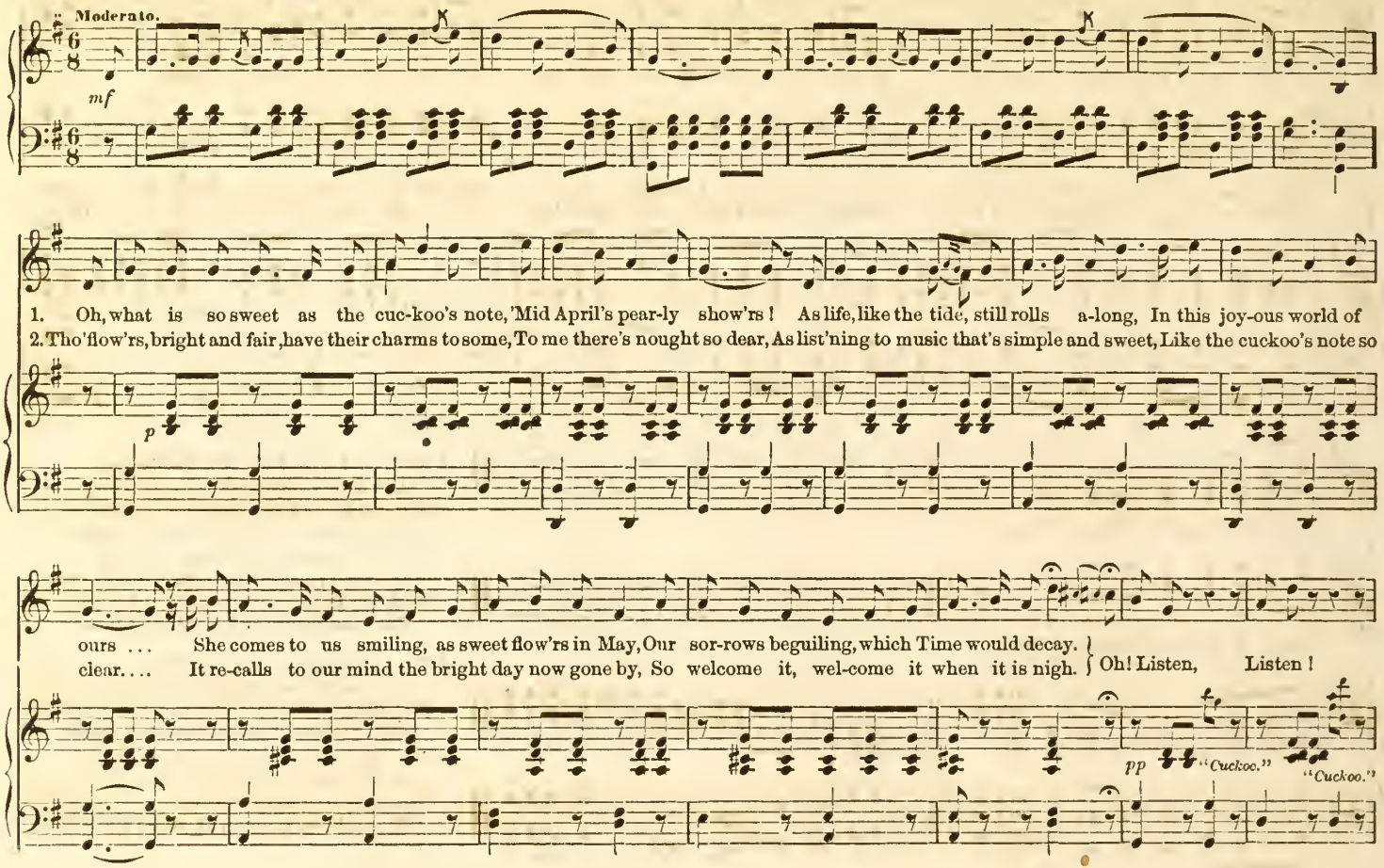
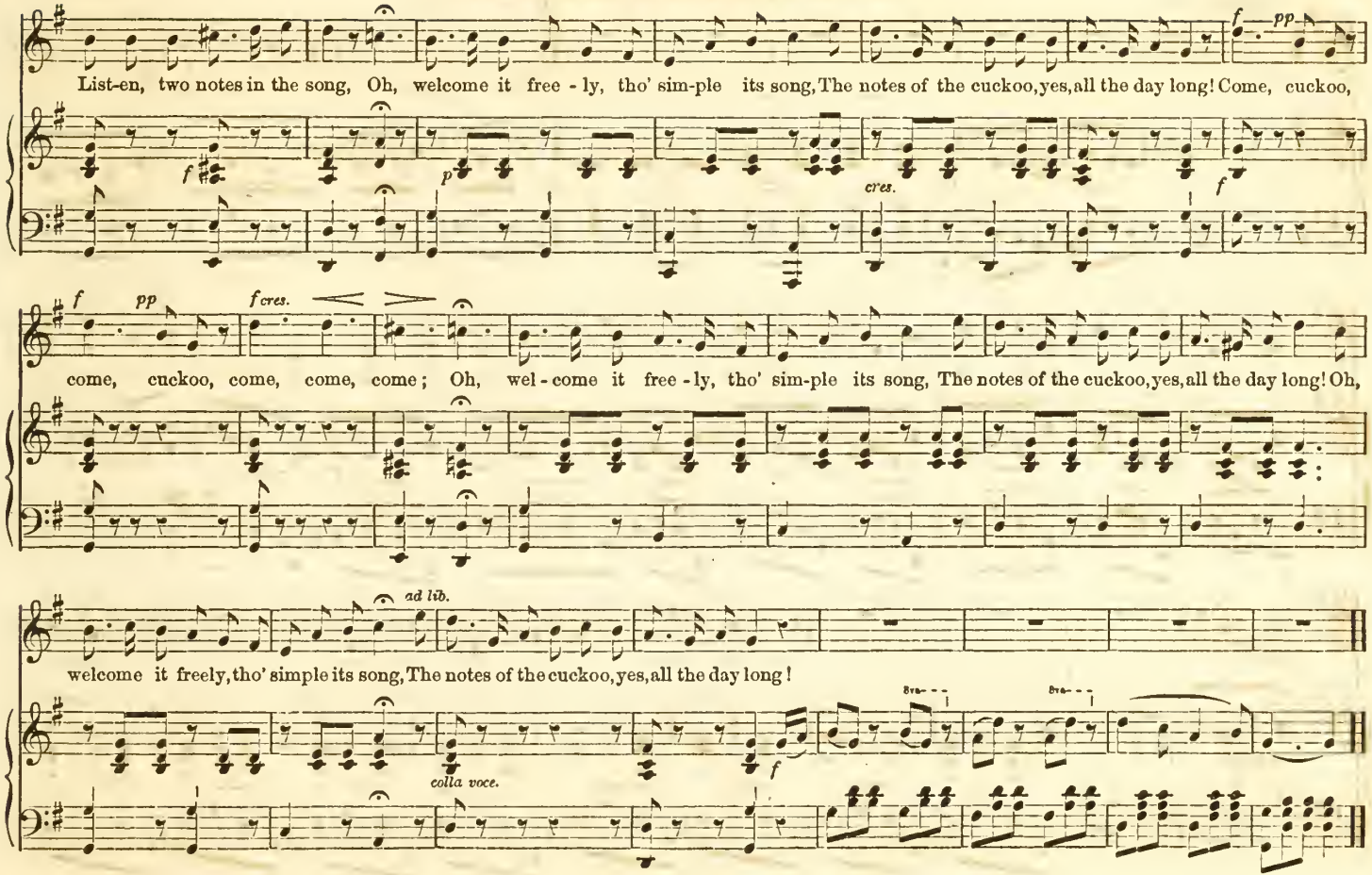
2 When war waged its wide desolation,
And threatened our land to deform,
The ark then of freedom's foundation,
Columbia rode safe through the storm.
With her garlands of victory o'er her,
When so proudly she bore her bold crew,
With her flag floating proudly before her,
The boast of the red, white and blue.

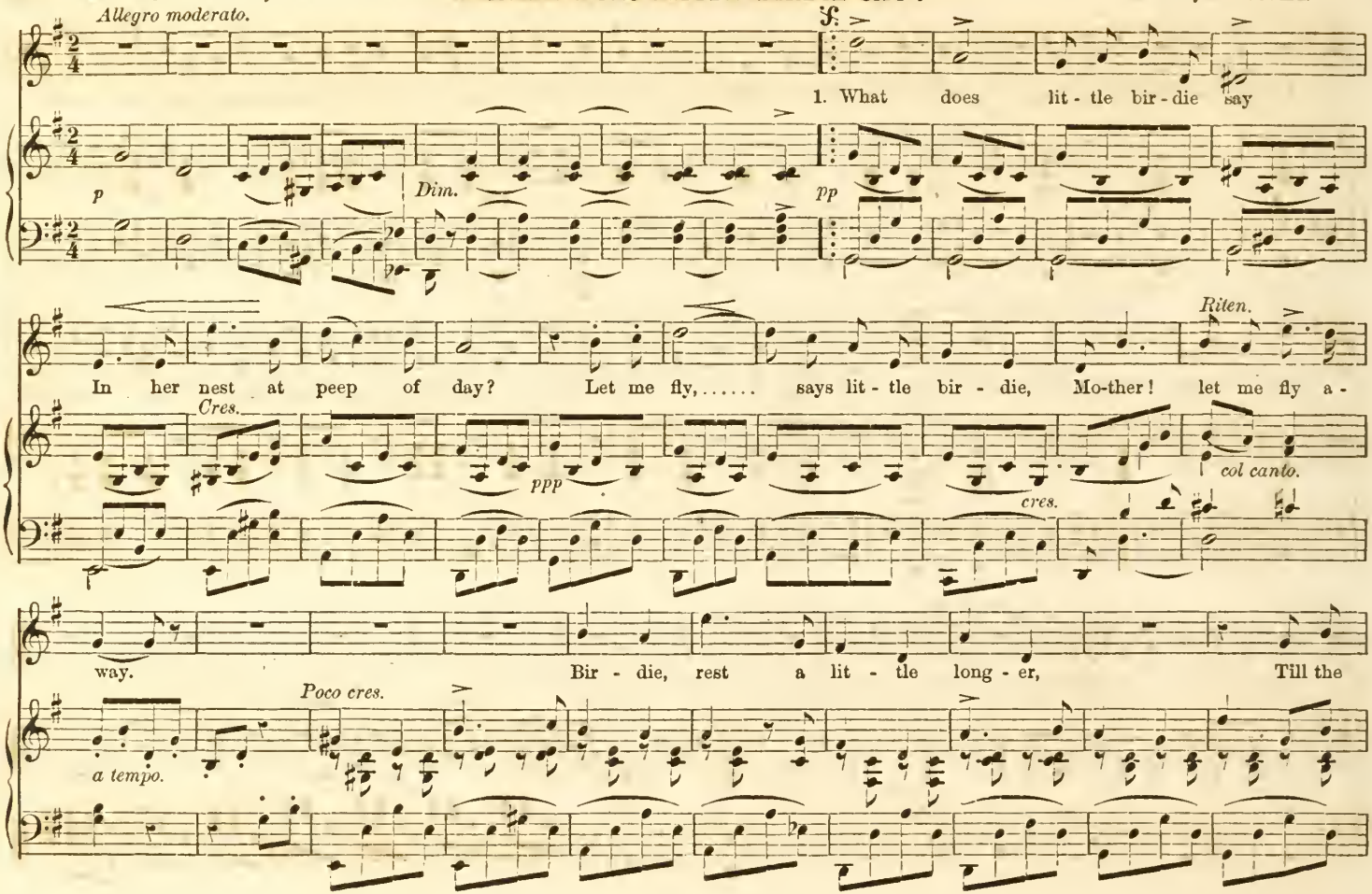
3 Ye sons of Columbia come hither,
And join in our songs with delight,
May the wreaths you have won never wither,
May the star of your glory grow bright.
May the service united ne'er sever,
But hold to their colors so true,
The army and navy forever,
Three cheers for the red, white and blue.

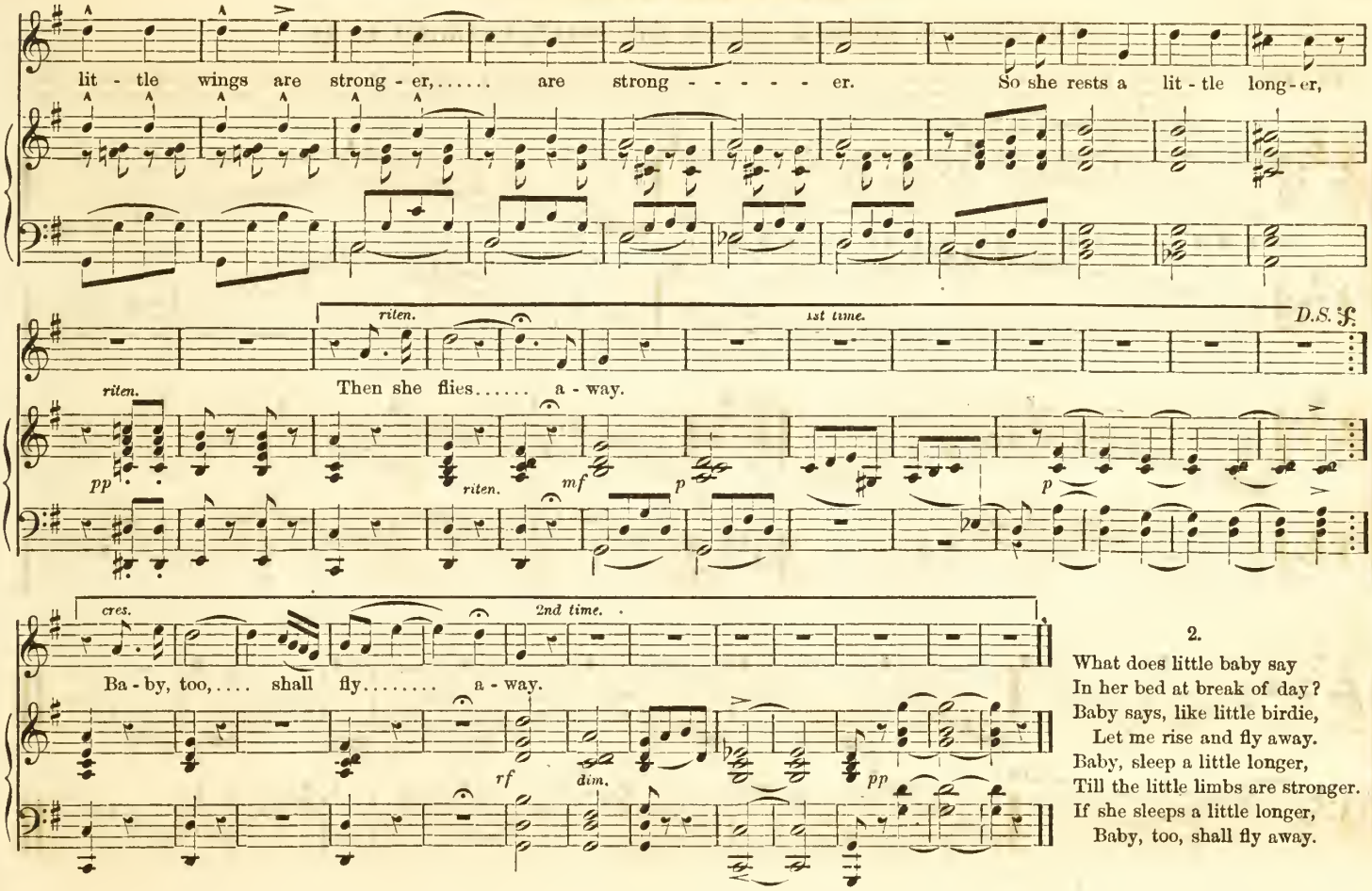
THE CUCKOO'S NOTES.

Ex. 105.

CHARLES BLAMPHIN.


Moderato.
mf
1. Oh, what is so sweet as the cuc-koo's note, 'Mid April's pear-ly show'rs! As life, like the tide, still rolls a-long, In this joy-ous world of
2. Tho' flow'rs, bright and fair, have their charms to some, To me there's nought so dear, As list'ning to music that's simple and sweet, Like the cuckoo's note so
p
ours ... She comes to us smiling, as sweet flow'rs in May, Our sor-rows beguiling, which Time would decay.
clear.... It re-calls to our mind the bright day now gone by, So welcome it, wel-come it when it is nigh.
Oh! Listen, Listen!
pp
"Cuckoo."
"Cuckoo."

List-en, two notes in the song, Oh, welcome it free - ly, tho' sim-ple its song, The notes of the cuckoo, yes, all the day long! Come, cuckoo,
come, cuckoo, come, come, come; Oh, wel - come it free - ly, tho' sim-ple its song, The notes of the cuckoo, yes, all the day long! Oh,
welcome it freely, tho' simple its song, The notes of the cuckoo, yes, all the day long!
ad lib.
colla voce.

Ex. 106. Words by ALFRED TENNYSON. **"WHAT DOES LITTLE BIRDIE SAY?"** Music by M. W. BALFE.

Allegro moderato.
1. What does lit - tle bir - die say
In her nest at peep of day? Let me fly, ... says lit - tle bir - die, Mo-ther! let me fly a -
way. Bir - die, rest a lit - tle long - er, Till the
Dim.
Cres.
ppp
cres.
Riten.
col canto.
Poco cres.
a tempo.

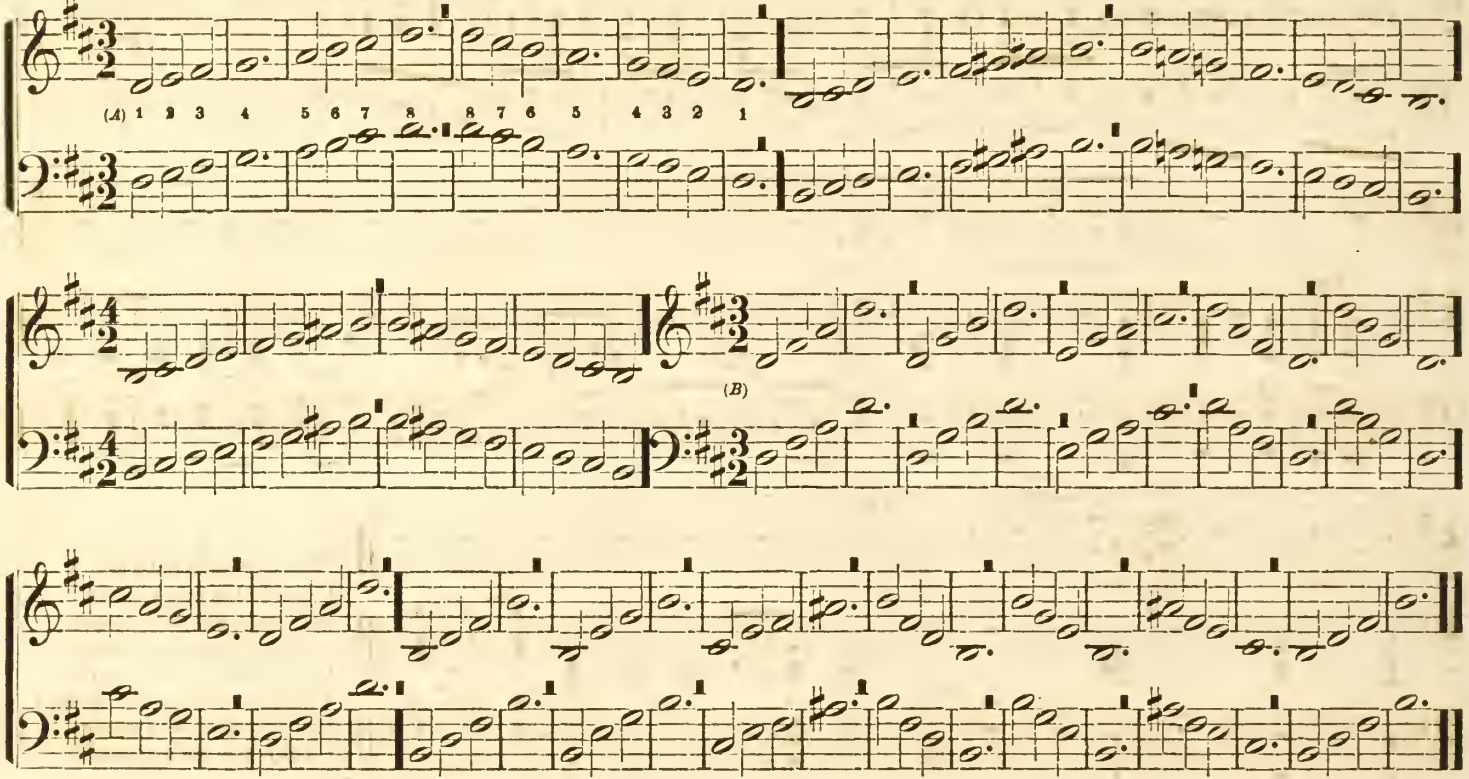
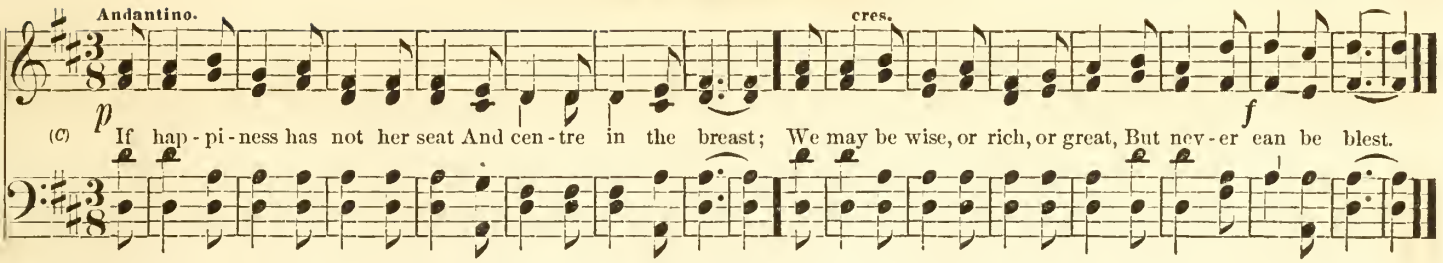


2.

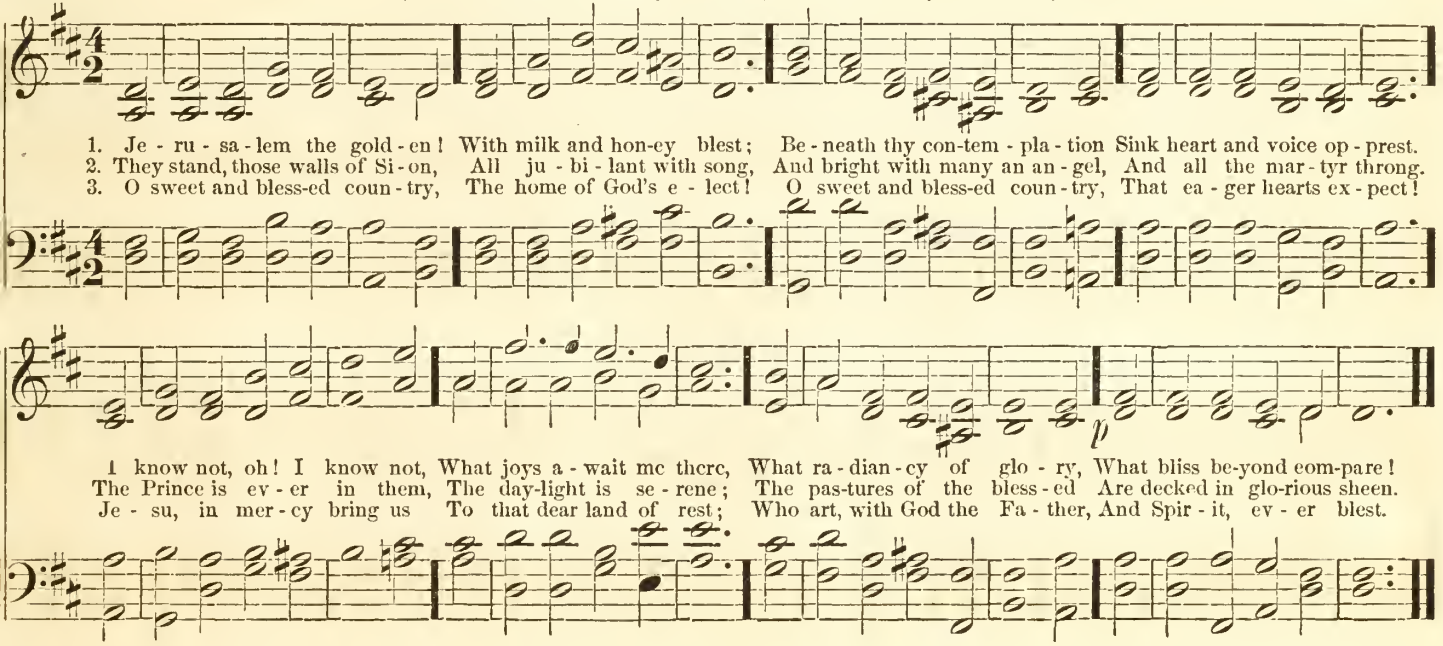
What does little baby say
In her bed at break of day?
Baby says, like little birdie,
Let me rise and fly away.
Baby, sleep a little longer,
Till the little limbs are stronger.
If she sleeps a little longer,
Baby, too, shall fly away.

LESSON VII.

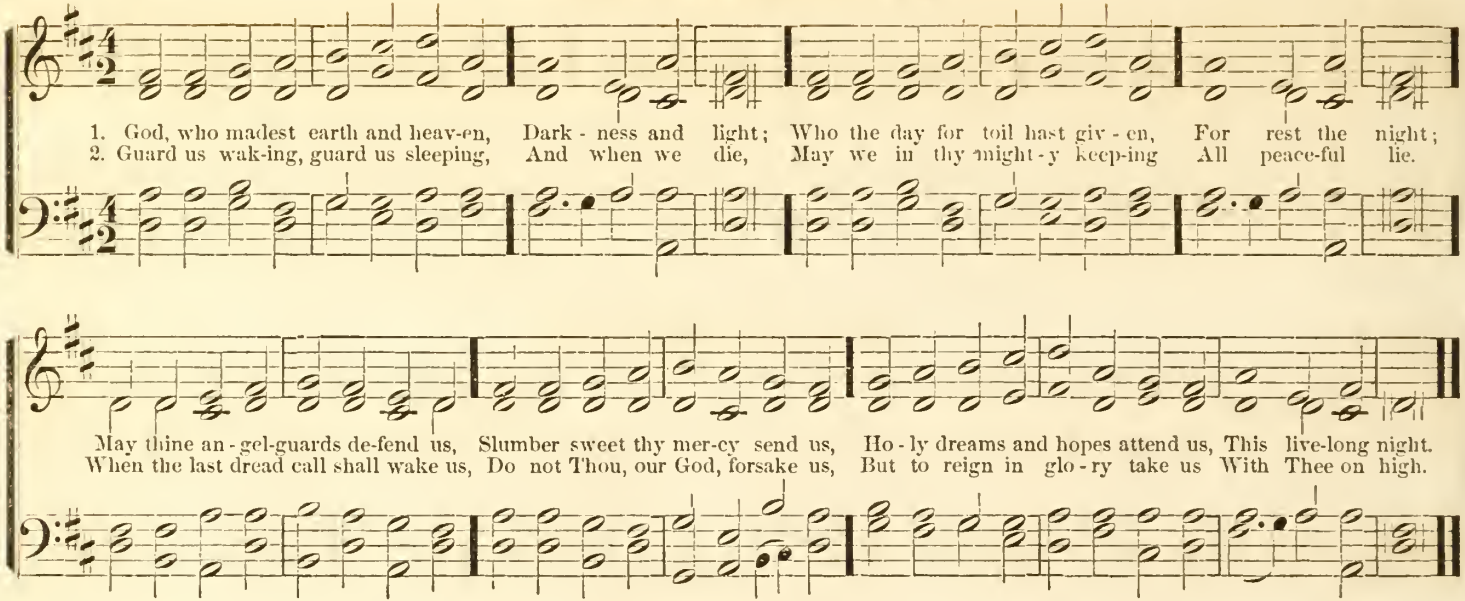
KEY-NOTE, OR NUMBER ONE OF THE SCALE, CHANGED TO D.

Ex. 107.—A new sharp, C♯, is required to make the Major Scale of D complete. The relative minor is B, the Melodic form of which requires accidental G♯ and A♯, ascending, and accidental A♯ and G♯, descending, and the Harmonic form of which requires G♯ and A♯, ascending and descending. Teacher questions upon measure and upon each interval of the Major and both forms of the Minor Scale, and requires pupils to write examples *A*, *B*, and the Soprano and Alto parts of *C*. Sing with numerals and syllables, beating in three-fold and four-fold measure.


Andantino.
cres.
p
f
(C) If hap - pi - ness has not her seat And cen - tre in the breast; We may be wise, or rich, or great, But nev - er can be blest.

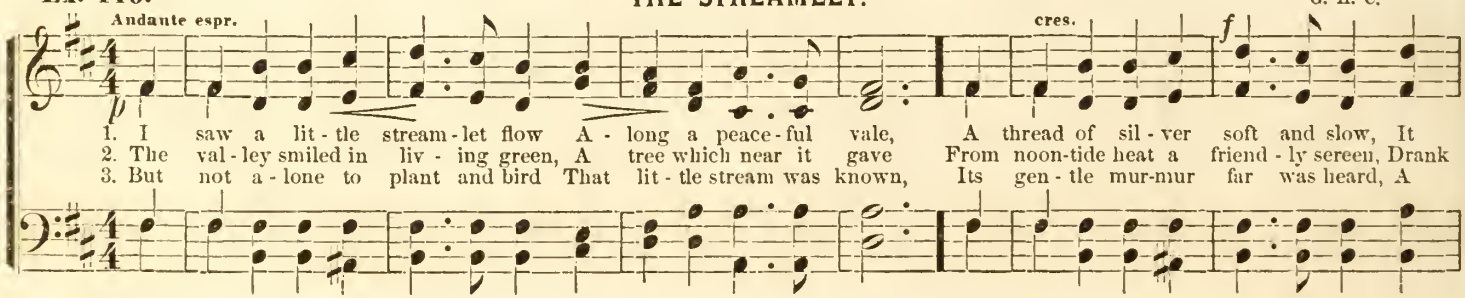
Ex. 108. **JERUSALEM THE GOLDEN.** 7s & 6s. (In Unison.) Ewing.

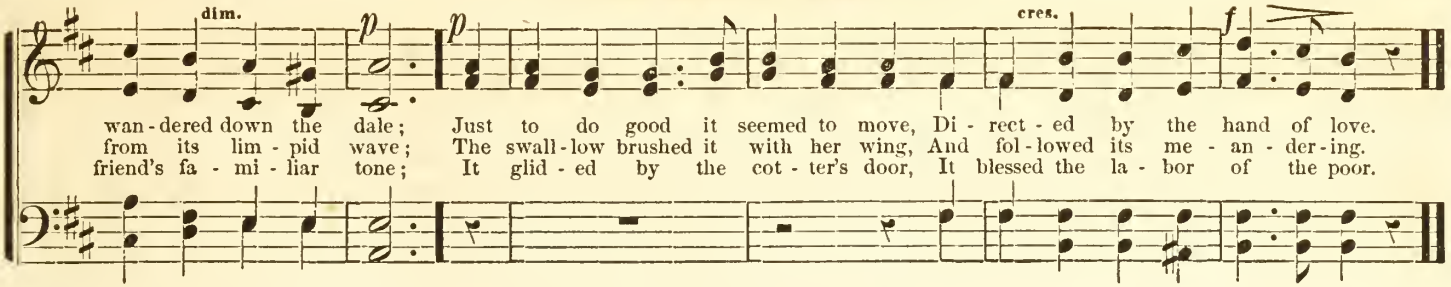

1. Je - ru - sa - lem the gold - en! With milk and hon-ey blest; Be - neath thy con-tem - pla - tion Sink heart and voice op - prest.
2. They stand, those walls of Si - on, All ju - bi - lant with song, And bright with many an an - gel, And all the mar - tyr throng.
3. O sweet and bless-ed coun - try, The home of God's e - lect! O sweet and bless-ed coun - try, That ea - ger hearts ex - pect!
p
I know not, oh! I know not, What joys a - wait me there, What ra - dian - cy of glo - ry, What bliss be-yond com-pare!
The Prince is ev - er in them, The day-light is se - rene; The pas-tures of the bless - ed Are decked in glo-rious sheen.
Je - su, in mer - cy bring us To that dear land of rest; Who art, with God the Fa - ther, And Spir - it, ev - er blest.

Ex. 109. **NUTFIELD. 8s & 4s.** (In Unison.) W. H. Monk.


1. God, who madest earth and heav-en, Dark - ness and light; Who the day for toil hast giv - en, For rest the night;
2. Guard us wak-ing, guard us sleeping, And when we die, May we in thy might - y keep-ing All peace-ful lie.
May thine an - gel-guards de-fend us, Slumber sweet thy mer-cy send us, Ho - ly dreams and hopes attend us, This live-long night.
When the last dread call shall wake us, Do not Thou, our God, forsake us, But to reign in glo - ry take us With Thee on high.

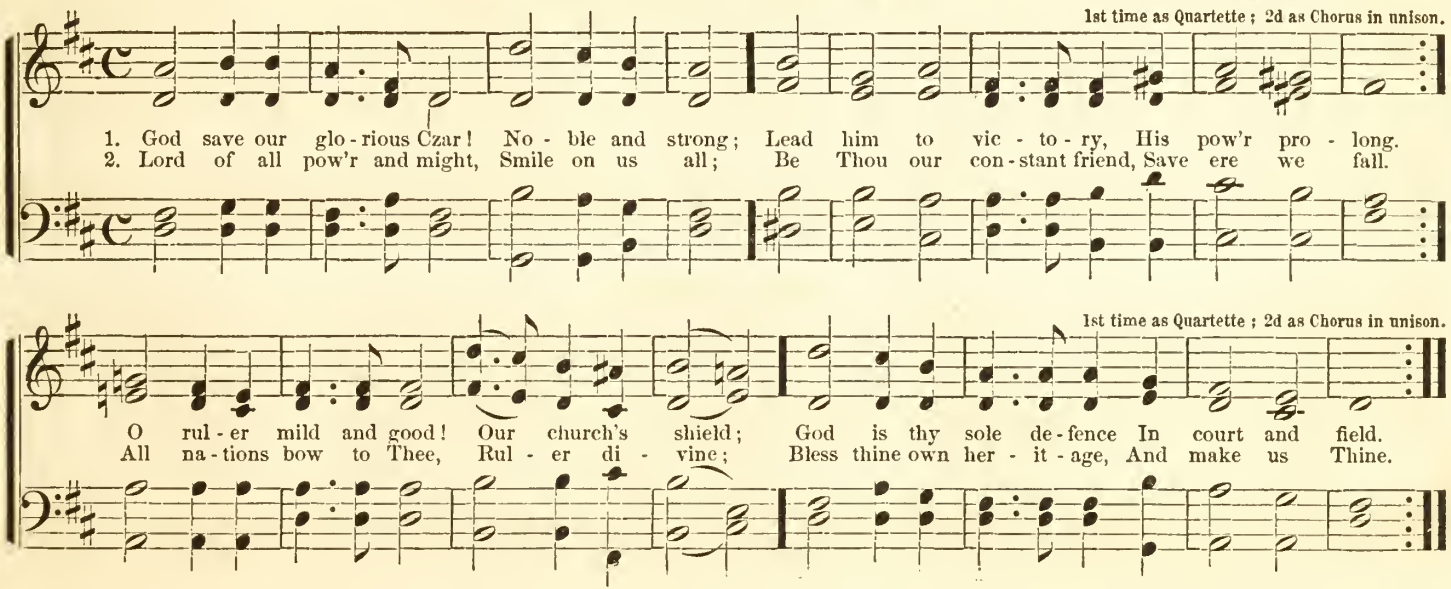
Ex. 110. **THE STREAMLET.** G. H. C.


Andante espr.
cres.
1. I saw a lit - tle stream - let flow A - long a peace - ful vale, A thread of sil - ver soft and slow, It
2. The val - ley smiled in liv - ing green, A tree which near it gave From noon-tide heat a friend - ly screen, Drank
3. But not a - lone to plant and bird That lit - tle stream was known, Its gen - tle mur-mur far was heard, A


dim.
p
p
cres.
f
wan - dered down the dale; Just to do good it seemed to move, Di - rect - ed by the hand of love.
from its lim - pid wave; The swall - low brushed it with her wing, And fol - lowed its me - an - der - ing.
friend's fa - mi - liar tone; It glid - ed by the cot - ter's door, It blessed the la - bor of the poor.

Ex. 111.

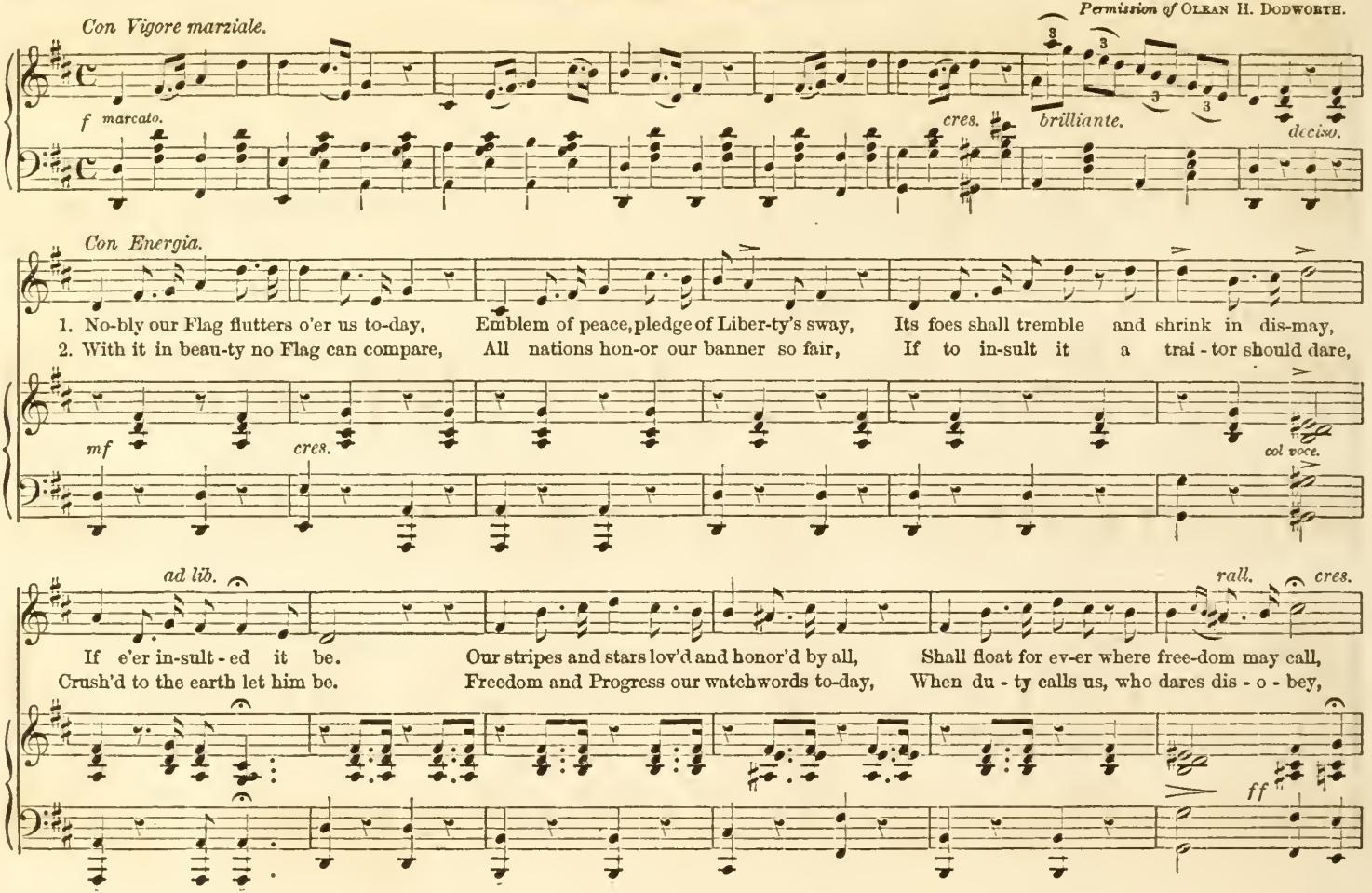
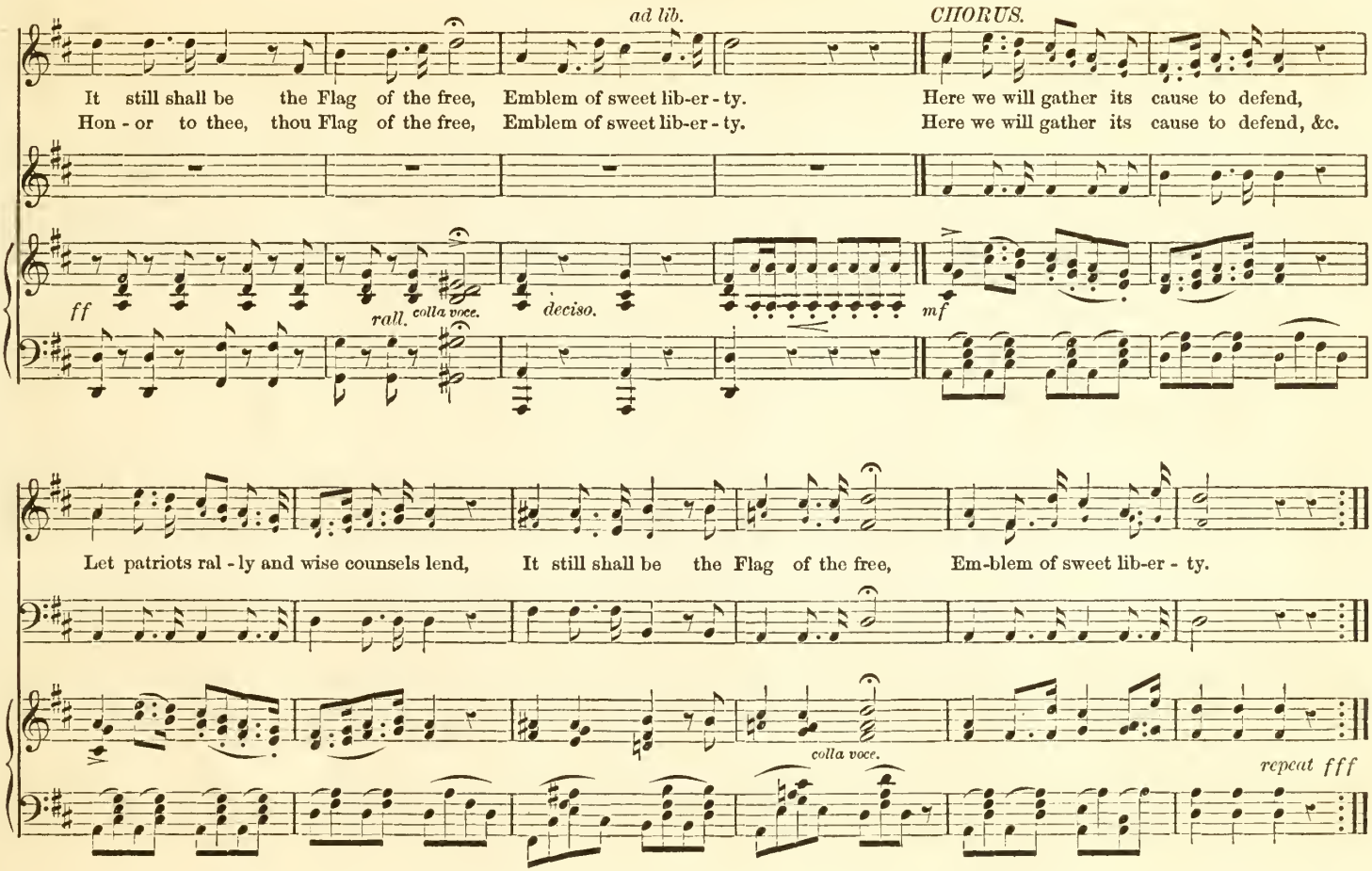
RUSSIAN NATIONAL HYMN.

ALEXIS LVOFF.

1st time as Quartette; 2d as Chorus in unison.
1. God save our glo - rious Czar! No - ble and strong; Lead him to vic - to - ry, His pow'r pro - long.
2. Lord of all pow'r and might, Smile on us all; Be Thou our con - stant friend, Save ere we fall.
1st time as Quartette; 2d as Chorus in unison.
O rul - er mild and good! Our church's shield; God is thy sole de - fence In court and field.
All na - tions bow to Thee, Rul - er di - vine; Bless thine own her - it - age, And make us Thine.

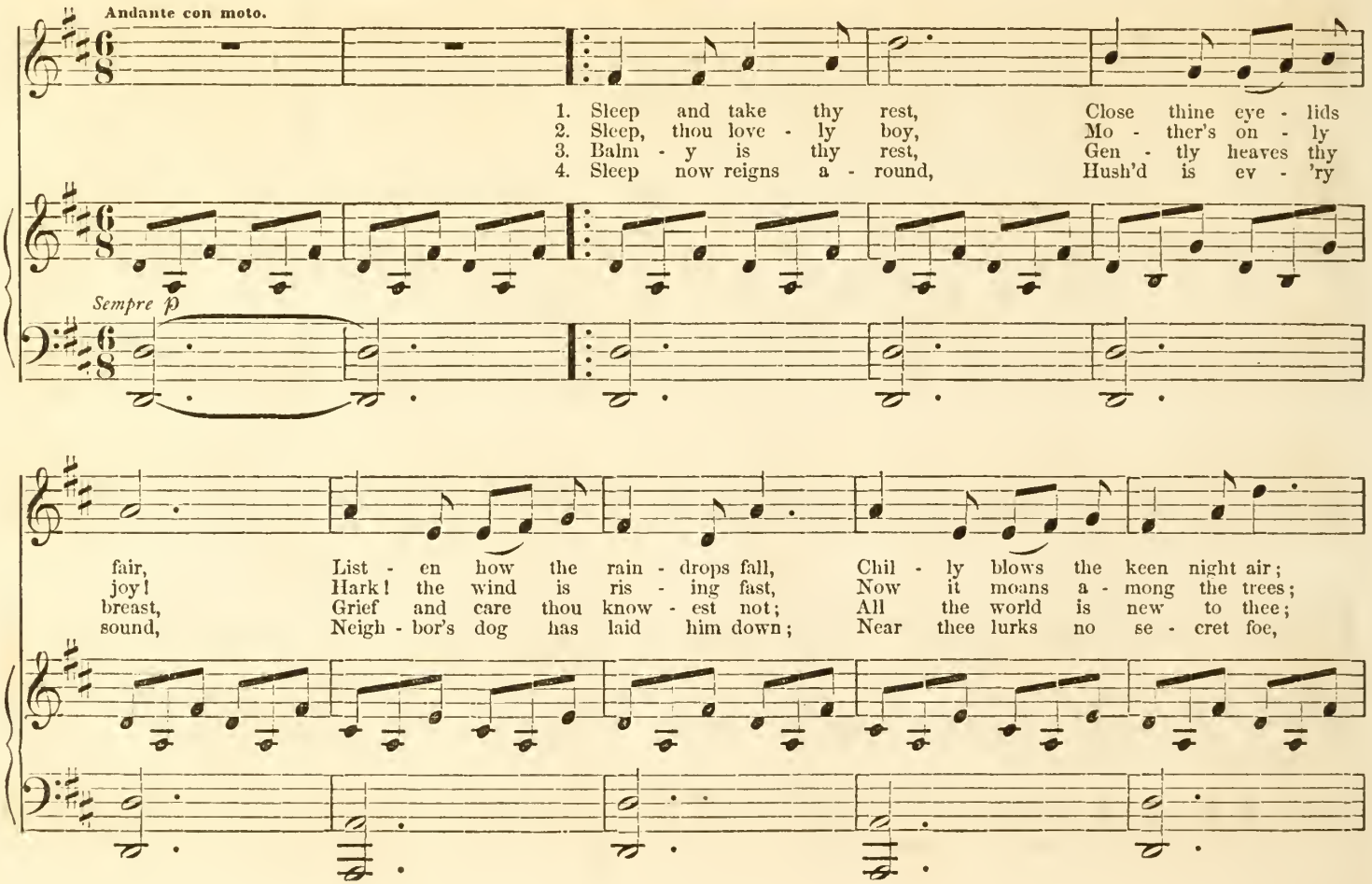
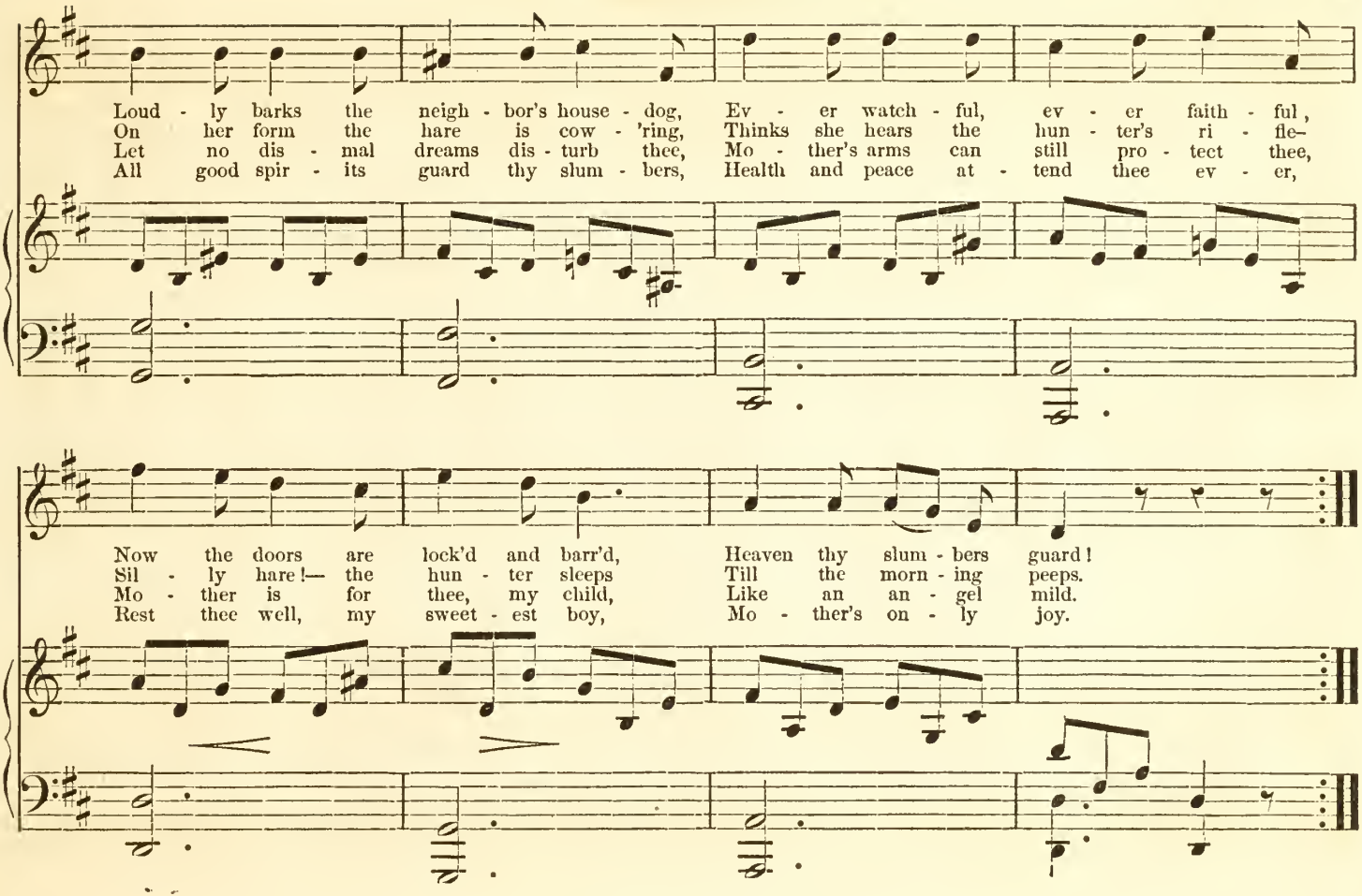
Ex. 112.

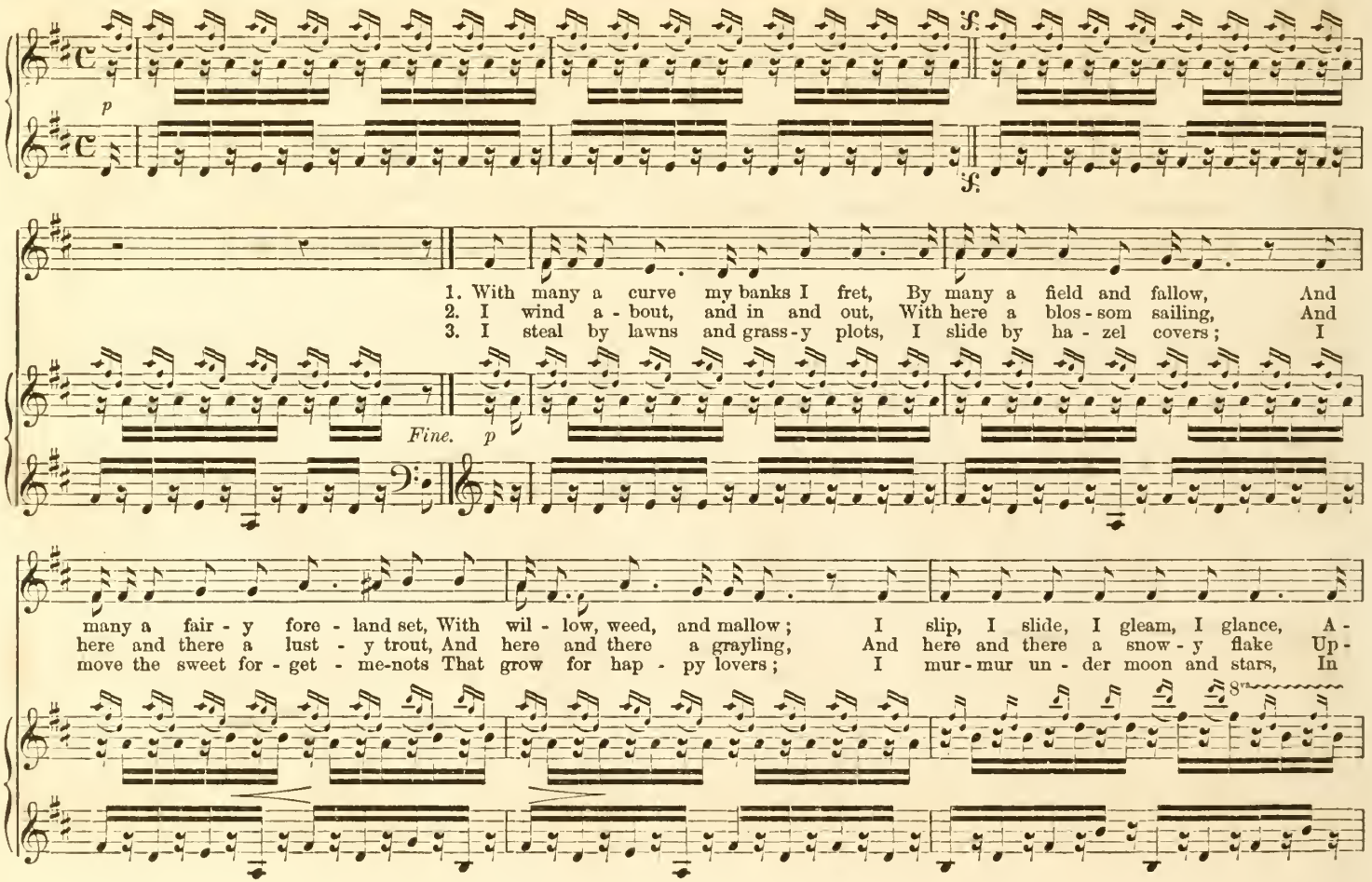
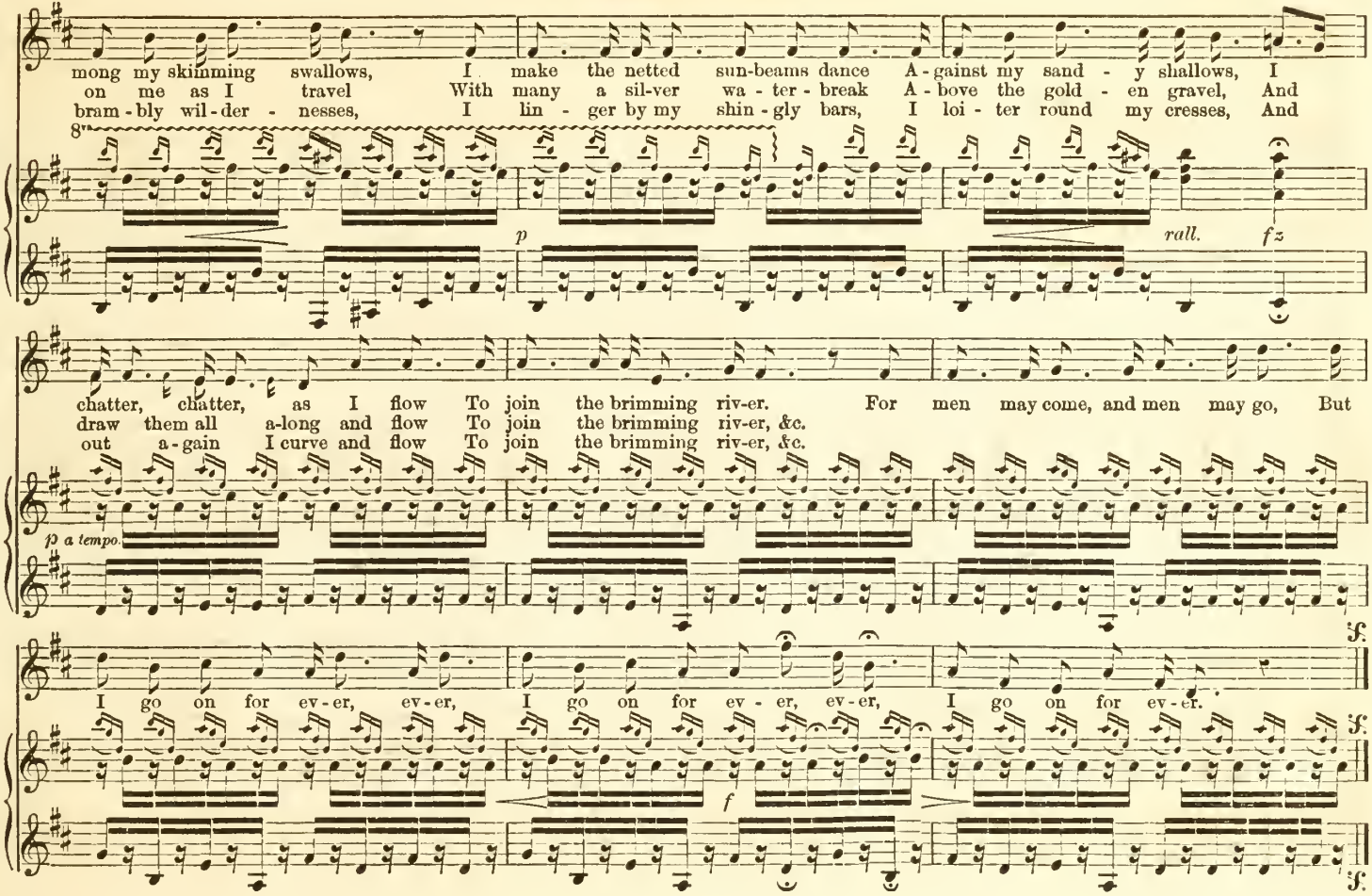
FLAG OF THE FREE.

HARRISON MILLARD.

Permission of OLEAN H. DODWORTH.

Con Vigore marziale.
f marcato.
cres.
brilliante.
deciso.
Con Energia.
1. No-bly our Flag flutters o'er us to-day, Emblem of peace, pledge of Liber-ty's sway, Its foes shall tremble and shrink in dis-may,
2. With it in beau-ty no Flag can compare, All nations hon-or our banner so fair, If to in-sult it a trai - tor should dare,
mf
cres.
col voce.
ad lib.
rall.
cres.
If e'er in-sult - ed it be. Our stripes and stars lov'd and honor'd by all, Shall float for ev-er where free-dom may call,
Crush'd to the earth let him be. Freedom and Progress our watchwords to-day, When du - ty calls us, who dares dis - o - bey,
ff

ad lib.
CHORUS.
It still shall be the Flag of the free, Emblem of sweet lib-er-ty.
Hon-or to thee, thou Flag of the free, Emblem of sweet lib-er-ty.
Here we will gather its cause to defend,
Here we will gather its cause to defend, &c.
ff
rall.
colla voce.
deciso.
mf
Let patriots ral-ly and wise counsels lend, It still shall be the Flag of the free, Em-blem of sweet lib-er-ty.
colla voce.
repeat fff

LULLABY.

TAUBERT.

Andante con moto.
1. Sleep and take thy rest, Close thine eye - lids
2. Sleep, thou love - ly boy, Mo - ther's on - ly
3. Balm - y is thy rest, Gen - tly heaves thy
4. Sleep now reigns a - round, Hush'd is ev - 'ry
Sempre p
fair, List - en how the rain - drops fall, Chil - ly blows the keen night air;
joy! Hark! the wind is ris - ing fast, Now it moans a - mong the trees;
breast, Grief and care thou know - est not; All the world is new to thee;
sound, Neigh - bor's dog has laid him down; Near thee lurks no se - cret foe,

Loud - ly barks the neigh - bor's house - dog, Ev - er watch - ful, ev - er faith - ful,
On her form the hare is cow - 'ring, Thinks she hears the hun - ter's ri - fle-
Let no dis - mal dreams dis - turb thee, Mo - ther's arms can still pro - tect thee,
All good spir - its guard thy slum - bers, Health and peace at - tend thee ev - er,
Now the doors are lock'd and barr'd, Heaven thy slum - bers guard!
Sil - ly hare!— the hun - ter sleeps Till the morn - ing peeps.
Mo - ther is for thee, my child, Like an an - gel mild.
Rest thee well, my sweet - est boy, Mo - ther's on - ly joy.

Ex. 114. Words by TENNYSON. **THE BROOK.** Music by DOLORES.

p
f
f
1. With many a curve my banks I fret, By many a field and fallow, And
2. I wind a - bout, and in and out, With here a blos - som sailing, And
3. I steal by lawns and grass - y plots, I slide by ha - zel covers; I
Fine.
p
many a fair - y fore - land set, With wil - low, weed, and mallow; I slip, I slide, I gleam, I glance, A -
here and there a lust - y trout, And here and there a grayling, And here and there a snow - y flake Up -
move the sweet for - get - me-nots That grow for hap - py lovers; I mur - mur un - der moon and stars, In
8va

mong my skimming swallows, I make the netted sun-beams dance A-gainst my sand - y shallows, I
on me as I travel With many a sil-ver wa - ter - break A - bove the gold - en gravel, And
bram - bly wil - der - nesses, I lin - ger by my shin - gly bars, I loi - ter round my cresses, And
8va
p
rall.
fz
chatter, chatter, as I flow To join the brimming riv-er. For men may come, and men may go, But
draw them all a-long and flow To join the brimming riv-er, &c.
out a - gain I curve and flow To join the brimming riv-er, &c.
p a tempo.
ff
I go on for ev-er, ev-er, I go on for ev - er, ev-er, I go on for ev-er.
f
ff

Ex. 115. Words by JESSICA RANKIN.

DON'T LET THE ROSES LISTEN.

Music by M. W. BALFE.

Allegro moderato.

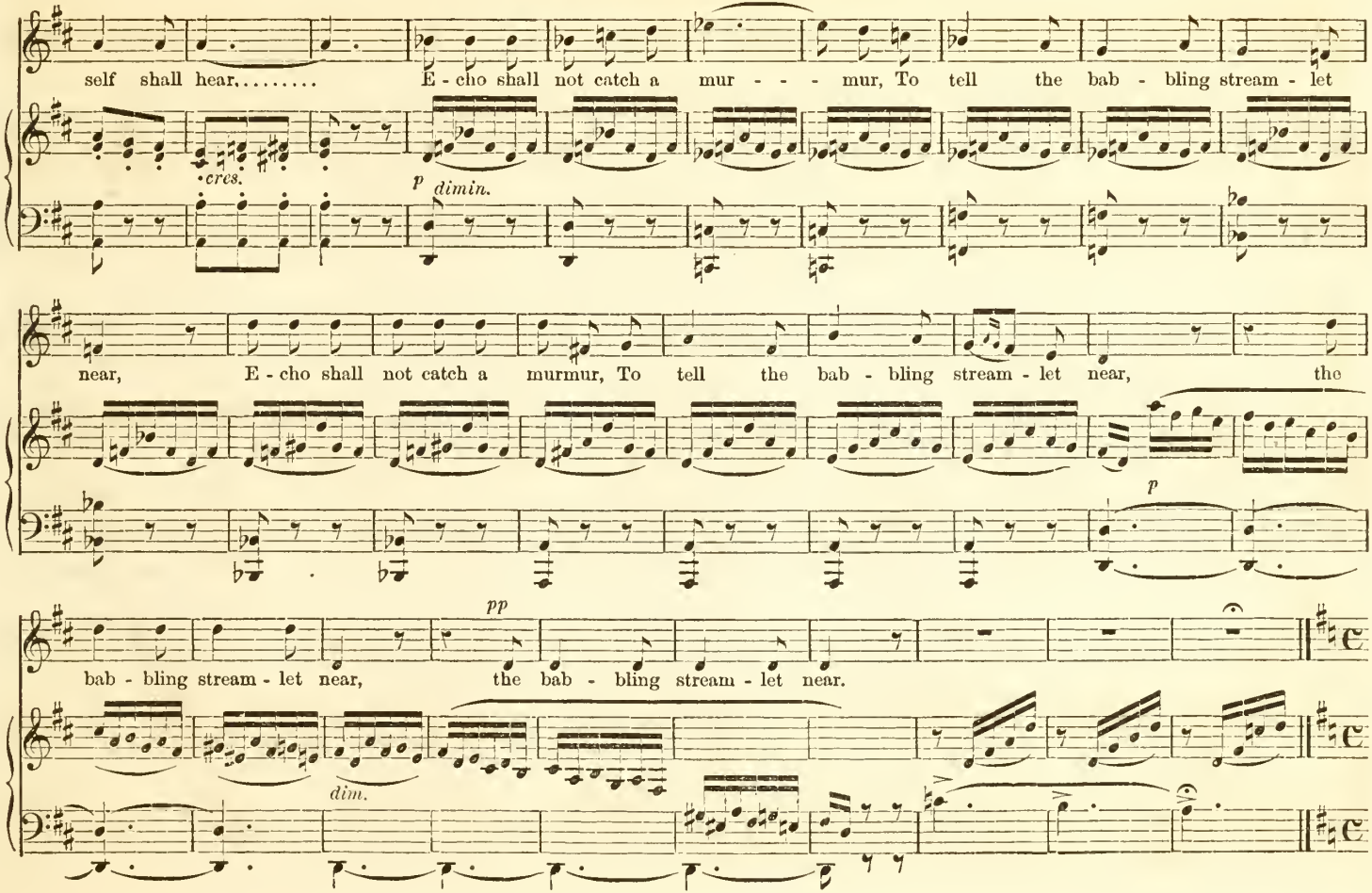
sotto voce.

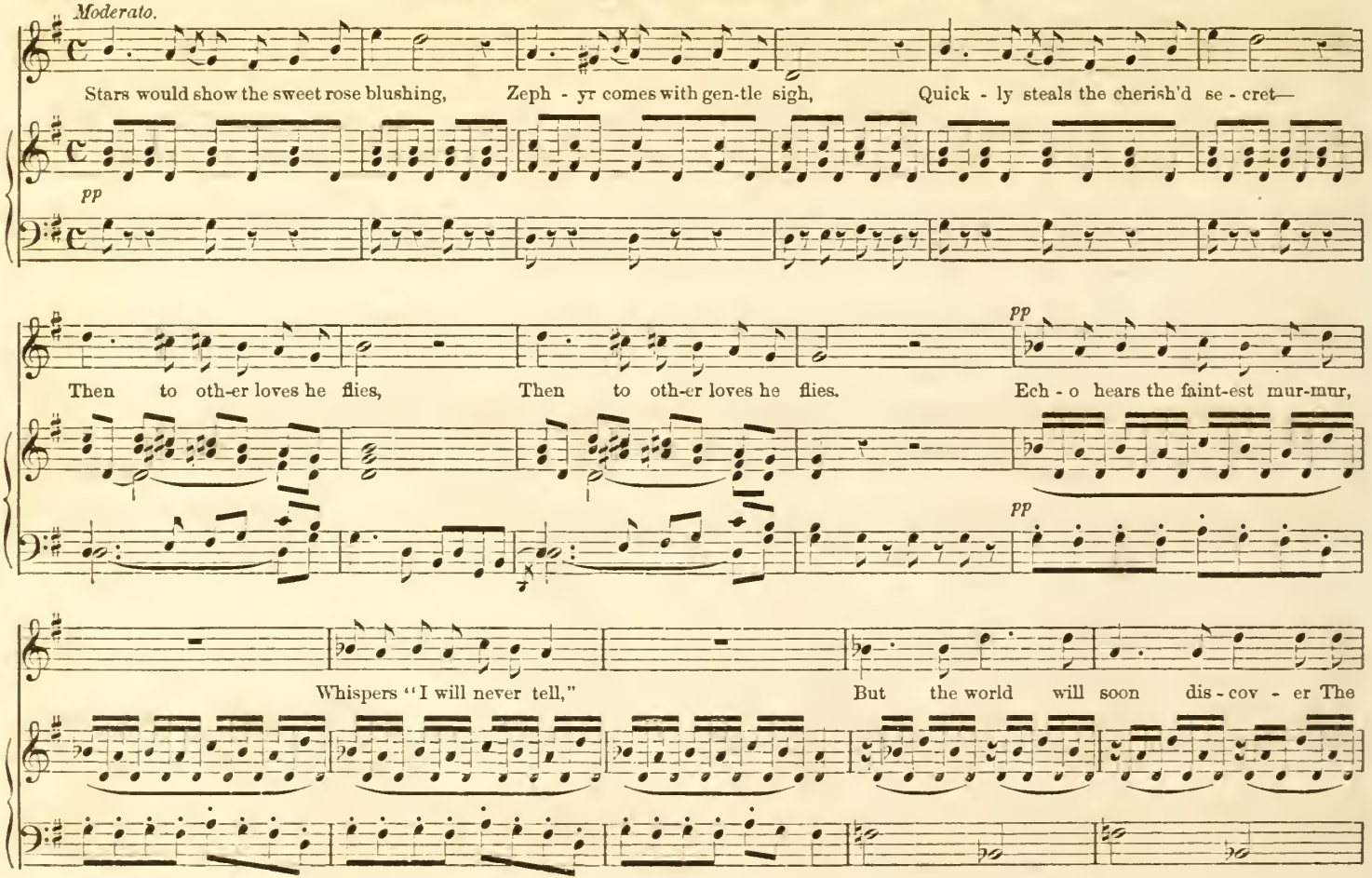
Don't let the ro - ses listen,

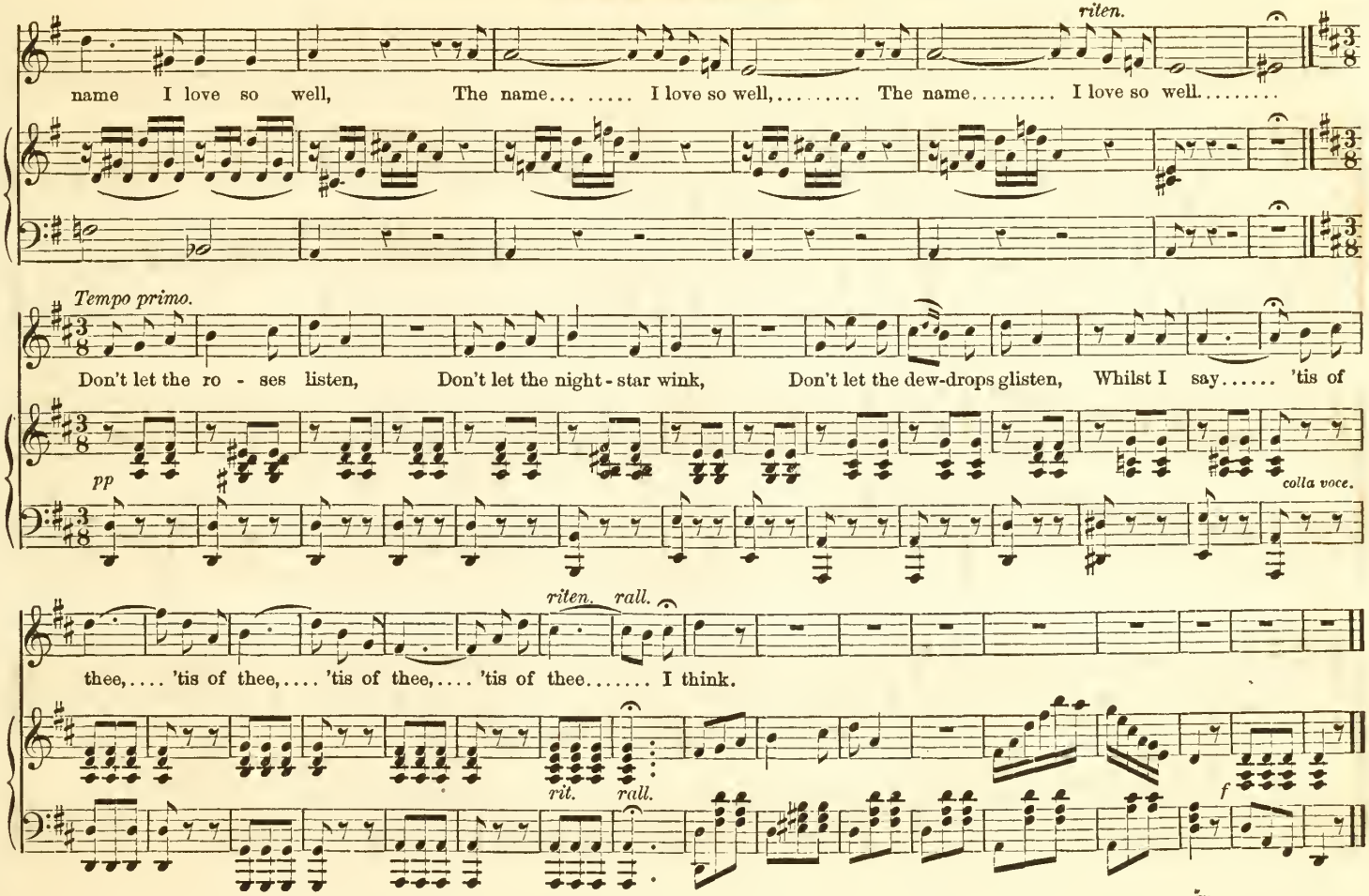
p *pp* *pp*

Don't let the night - star wink, Don't let the dew - drops glisten, Whilst I tell thee of whom I

pp

think,..... Whilst I tell thee of whom I think. I will whisper soft - ly, low - ly,..... Not ev'n zephyr's

self shall hear,..... E - cho shall not catch a mur - - - mur, To tell the bab - bling stream - let
cres.
p dimin.
near, E - cho shall not catch a murmur, To tell the bab - bling stream - let near, the
p
pp
bab - bling stream - let near, the bab - bling stream - let near.
dim.

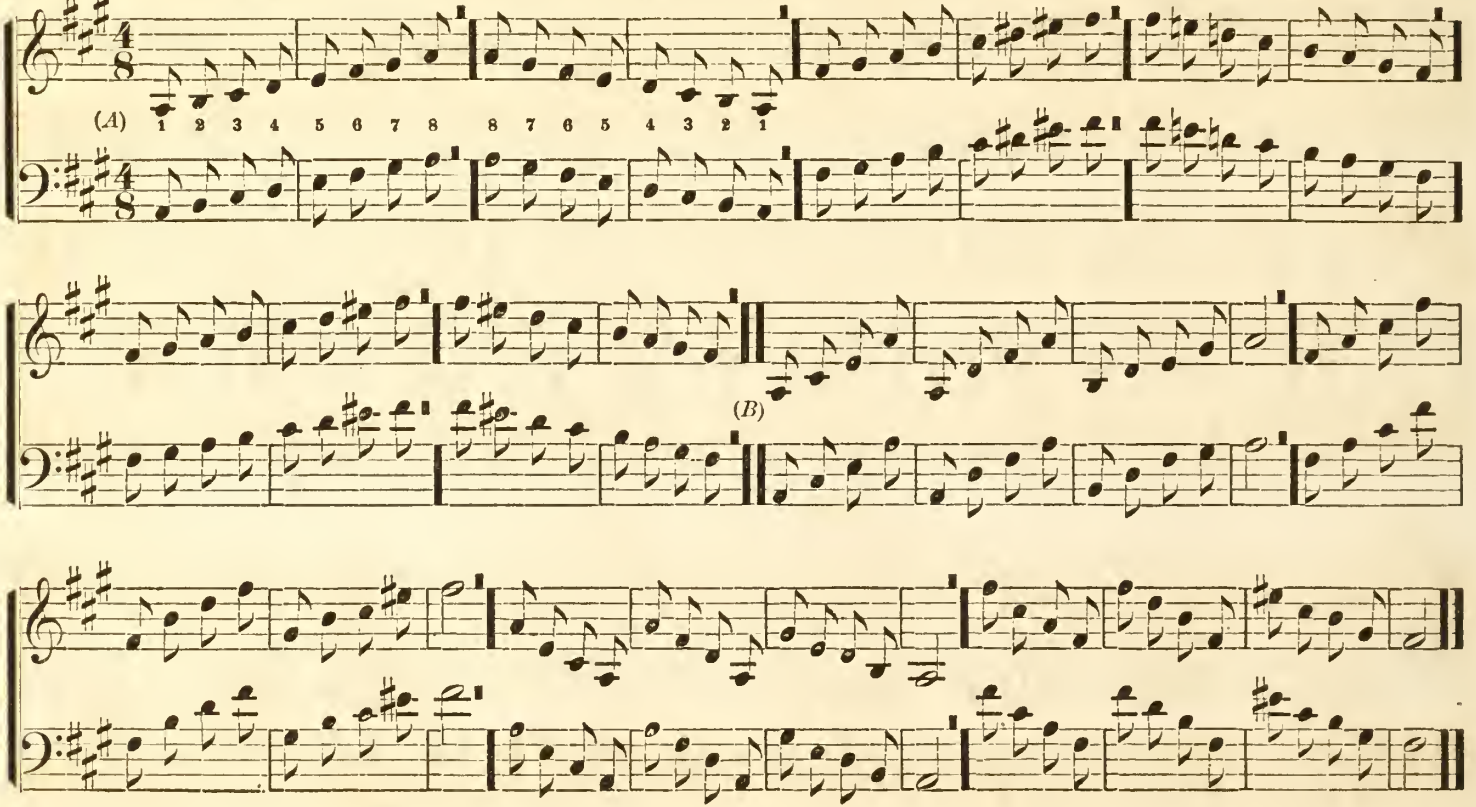
DON'T LET THE ROSES LISTEN. Continued.

Moderato.
Stars would show the sweet rose blushing, Zeph - yr comes with gen-tle sigh, Quick - ly steals the cherish'd se - cret—
pp
Then to oth-er loves he flies, Then to oth-er loves he flies. Ech - o hears the faint-est mur-mur,
pp
pp
Whispers "I will never tell," But the world will soon dis - cov - er The


riten.
name I love so well, The name... ..... I love so well,..... The name..... I love so well.....
Tempo primo.
Don't let the ro - ses listen, Don't let the night - star wink, Don't let the dew-drops glisten, Whilst I say..... 'tis of
pp
colla voce.
riten. rall.
thee,.... 'tis of thee,.... 'tis of thee,.... 'tis of thee..... I think.
rit. rall.
f

LESSON VIII.

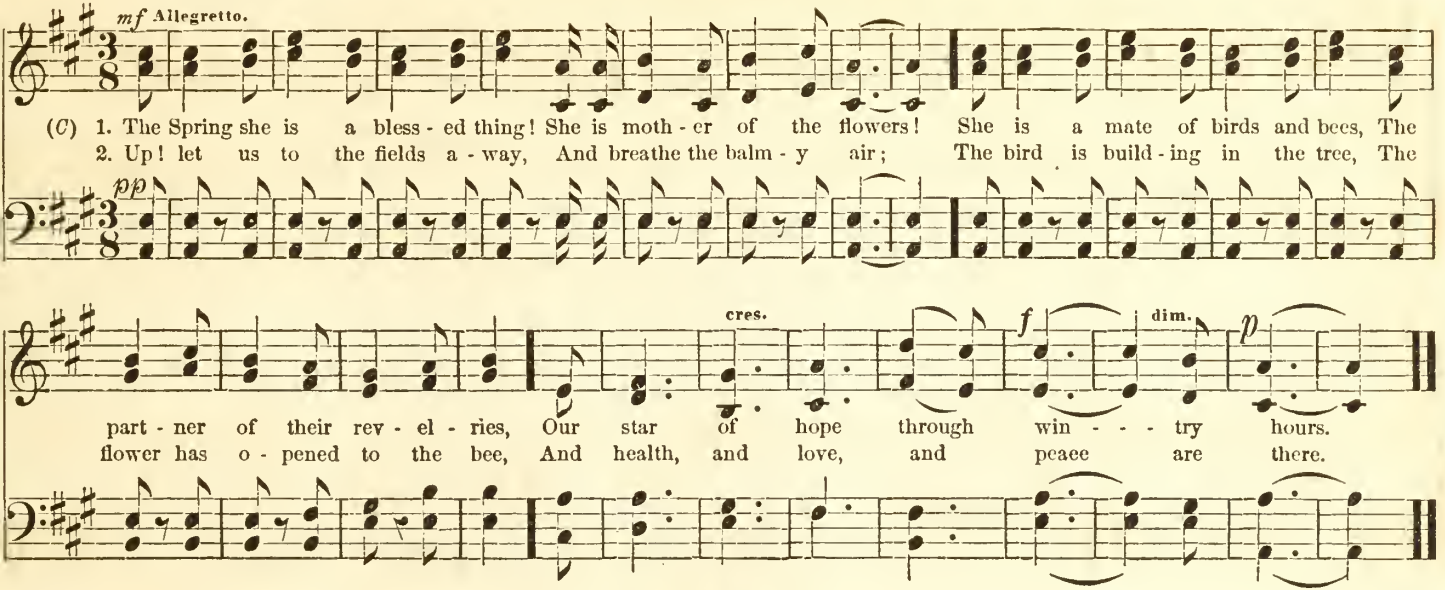
KEY-NOTE, OR NUMBER ONE OF THE SCALE, CHANGED TO A.

Ex. 116.—A new sharp, G♯, is required to make the Major Scale of A complete. The relative minor is F♯, which requires accidental D♯ and F♯, ascending, and accidental E♯ and D♯, descending, for the Melodic form; and D♯ and F♯, ascending and descending, for the Harmonic form. Teacher questions upon signature, keys —major and minor—, common chords and attendant harmonies. Sing with syllables, beating in two-fold or four-fold, and three-fold measure.



Words by Mary Howitt.

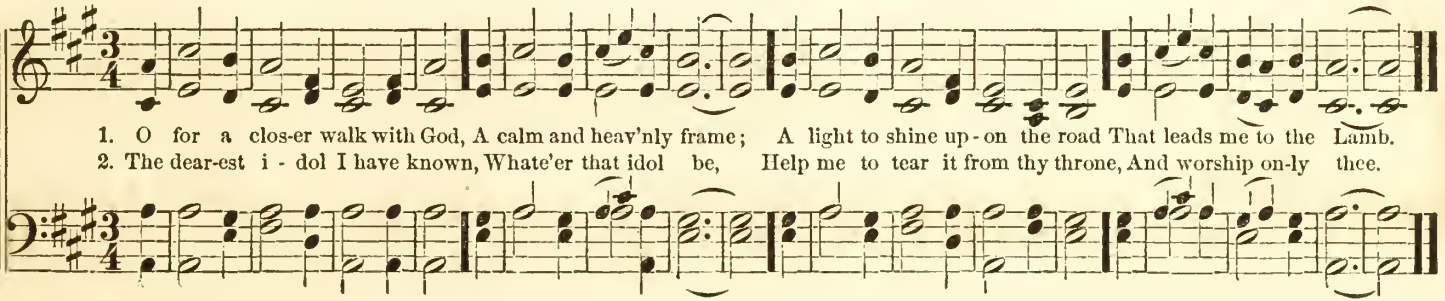
SPRING.


mf Allegretto.
pp
cres.
f
dim.
p
(C) 1. The Spring she is a bless - ed thing! She is moth - er of the flowers! She is a mate of birds and bees, The
2. Up! let us to the fields a - way, And breathe the balm - y air; The bird is build - ing in the tree, The
part - ner of their rev - el - ries, Our star of hope through win - - - try hours.
flower has o - pened to the bee, And health, and love, and peace are there.

Ex. 117.

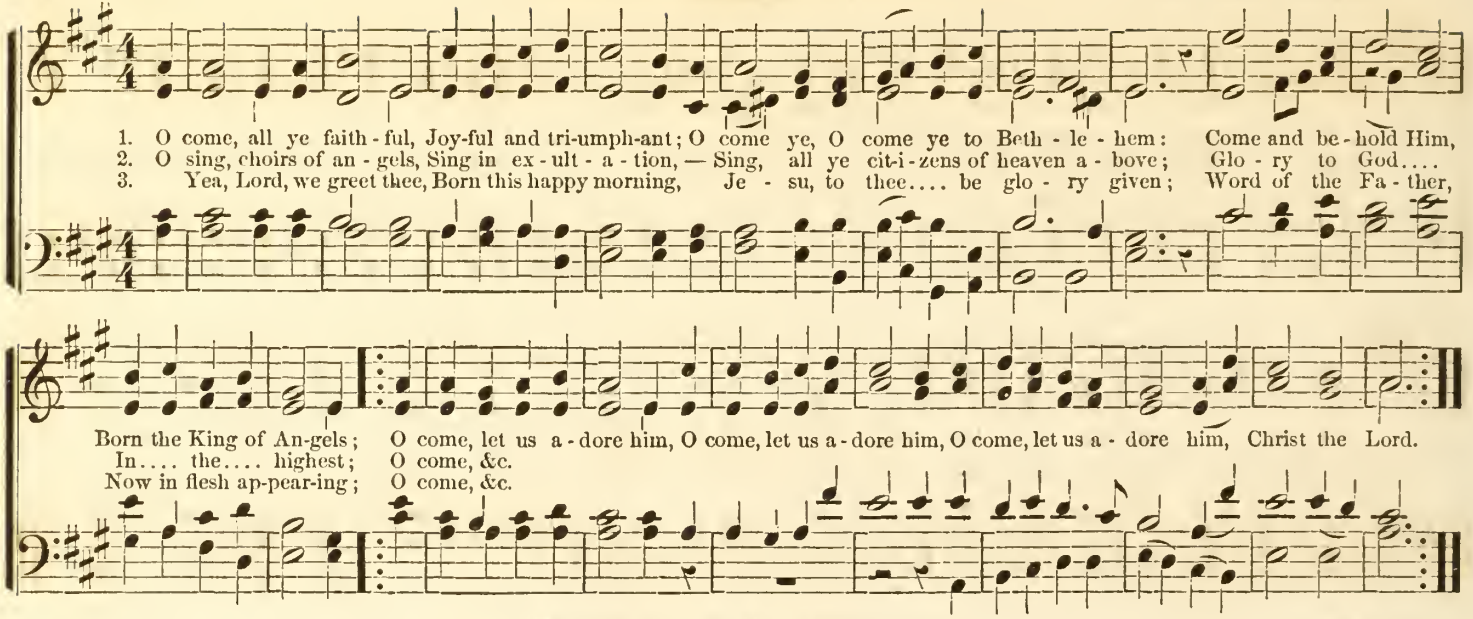
BALERMA. C. M. (In Unison.)

Scottish.


1. O for a clos-er walk with God, A calm and heav'nly frame; A light to shine up - on the road That leads me to the Lamb.
2. The dear-est i - dol I have known, Whate'er that idol be, Help me to tear it from thy throne, And worship on-ly thee.

Ex. 118.

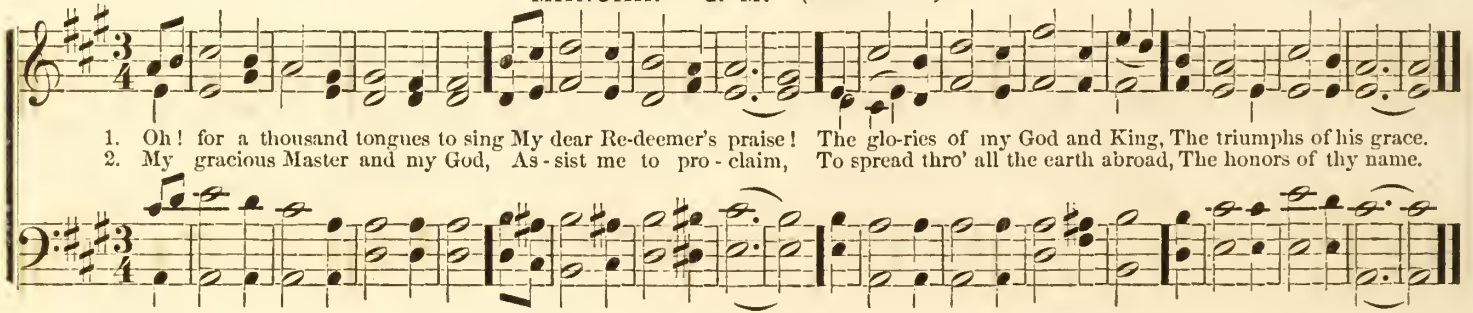
ADESTE FIDELES. (In Unison.)

Suitable for Christmas.

1. O come, all ye faith - ful, Joy-ful and tri-umph-ant; O come ye, O come ye to Beth - le - hem: Come and be - hold Him,
2. O sing, choirs of an - gels, Sing in ex - ult - a - tion, — Sing, all ye cit-i-zens of heaven a - bove; Glo - ry to God....
3. Yea, Lord, we greet thee, Born this happy morning, Je - su, to thee.... be glo - ry given; Word of the Fa - ther,
Born the King of An-gels; O come, let us a - dore him, O come, let us a - dore him, O come, let us a - dore him, Christ the Lord.
In.... the.... highest; O come, &c.
Now in flesh ap-pear-ing; O come, &c.

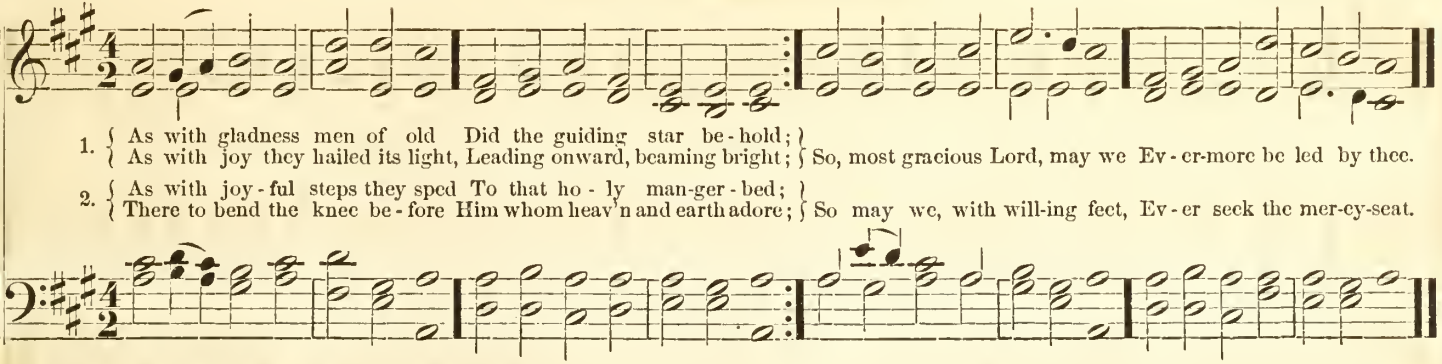
Ex. 119.

MANOAH. C. M. (In Unison.)

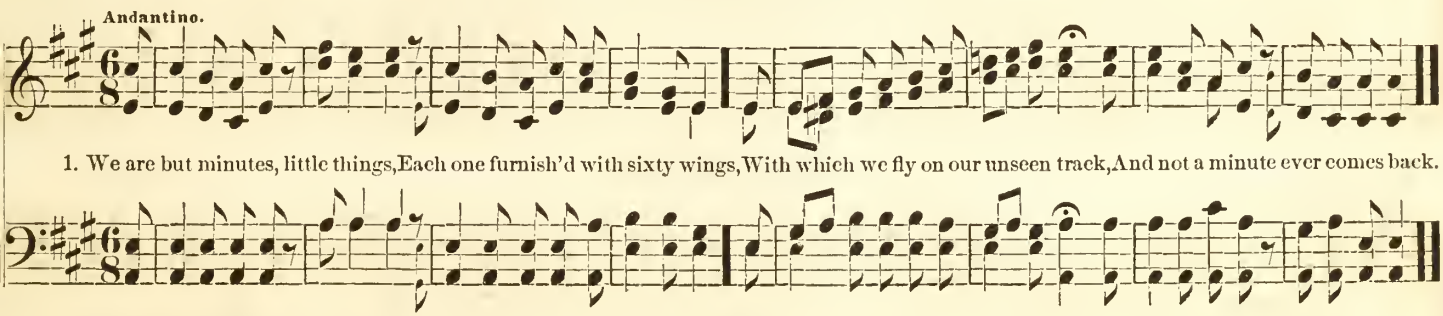
From Rossini.


1. Oh! for a thousand tongues to sing My dear Re-deemer's praise! The glo-ries of my God and King, The triumphs of his grace.
2. My gracious Master and my God, As - sist me to pro - claim, To spread thro' all the earth abroad, The honors of thy name.

Ex. 120. **DIX. 7s. 6 lines.** (IN UNISON.)


1. As with gladness men of old Did the guiding star be-hold;
As with joy they hailed its light, Leading onward, beaming bright; So, most gracious Lord, may we Ev-er-more be led by thee.
2. As with joy-ful steps they sped To that ho-ly man-ger-bed;
There to bend the knee be-fore Him whom heav'n and earth adore; So may we, with will-ing feet, Ev-er seek the mer-cy-seat.

Ex. 121. **THE MINUTES' APPEAL.** G. H. C.


Andantino.
1. We are but minutes, little things, Each one furnish'd with sixty wings, With which we fly on our unseen track, And not a minute ever comes back.

2.

We are but minutes, yet each bears
A little burden of joys and cares;
Patiently take the minutes of pain,
The worst of minutes cannot remain.

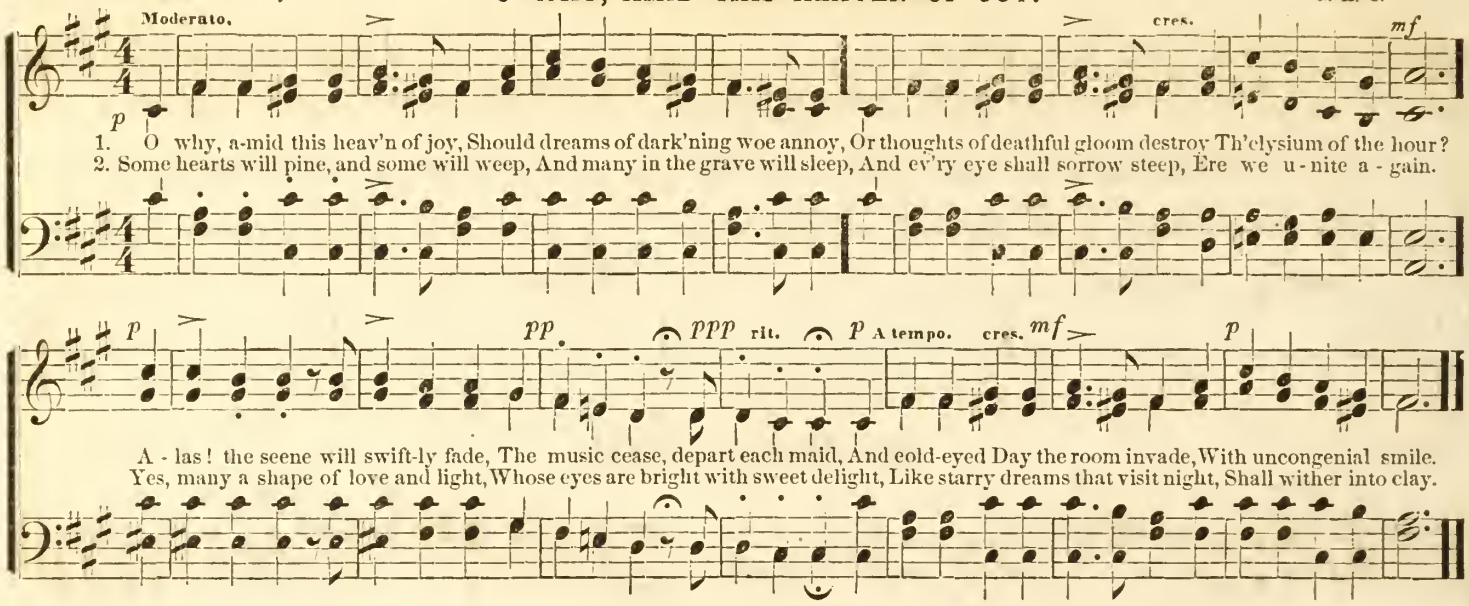
3.

We are but minutes, yet each bears
A few sweet drops from pleasure's spring;
O taste their sweetness while we stay,
It takes but a minute to fly away.

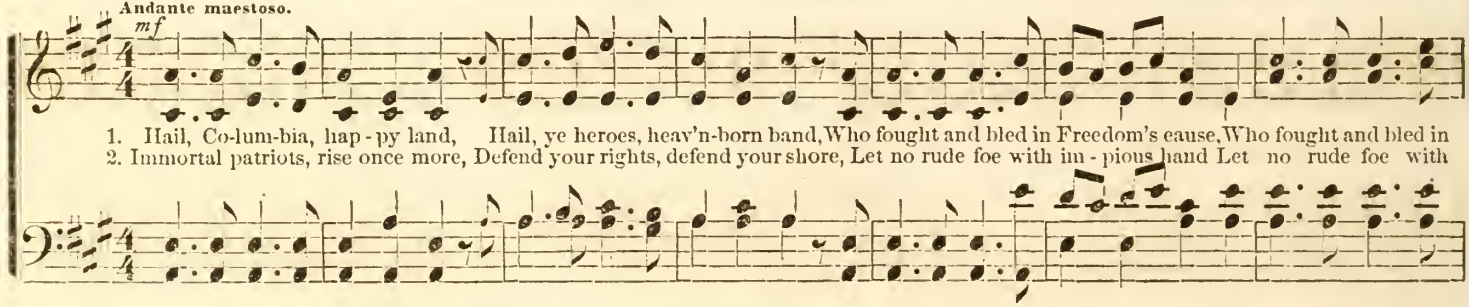
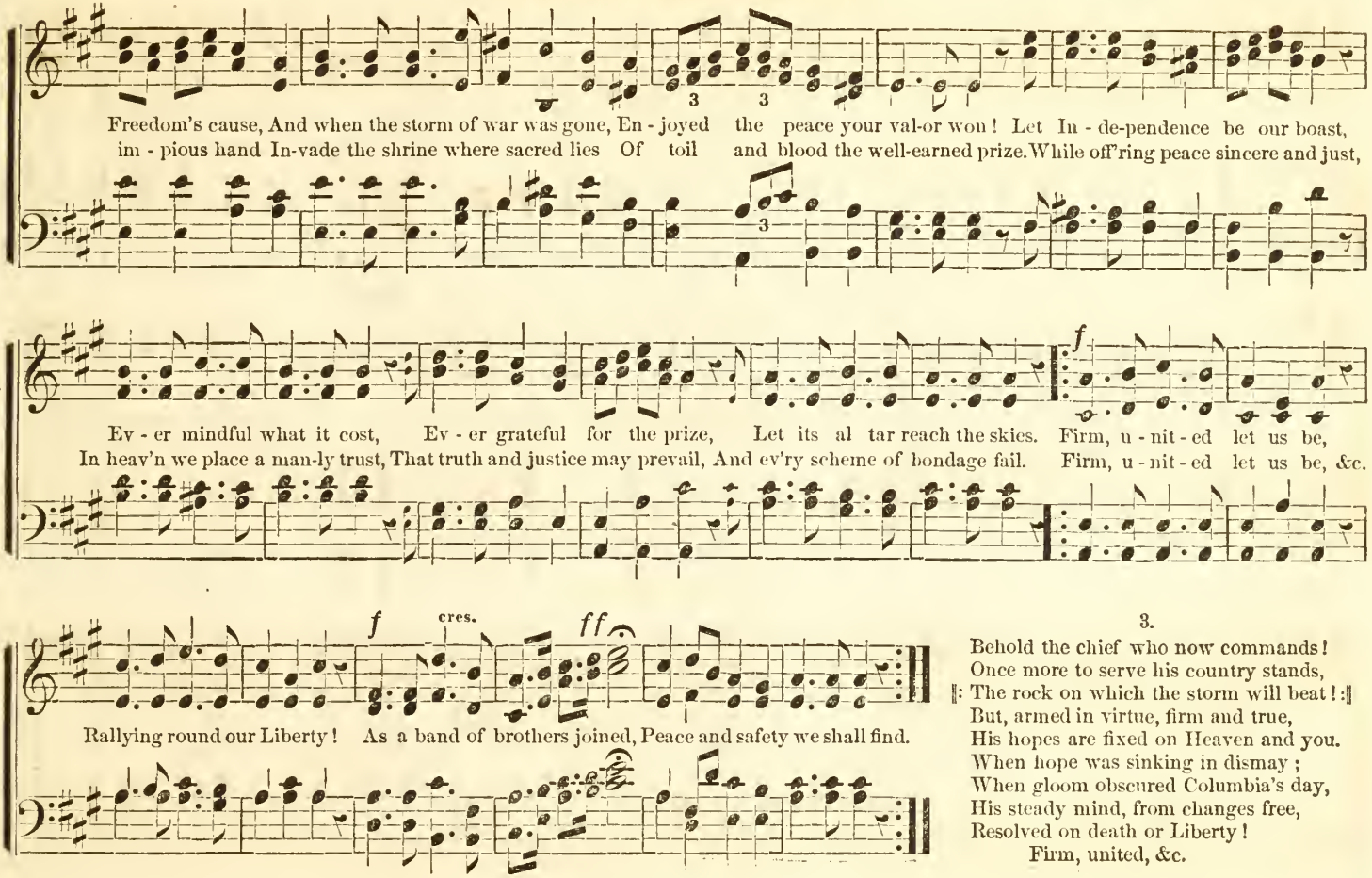
4.

We are but minutes—use us well;
Just as we're used we soon must tell;
Who uses minutes, has hours to use,
Who loses minutes, whole years must lose.

Ex. 122. Words by R. MONTGOMERY. **"O WHY, AMID THIS HEAVEN OF JOY."** G. H. C.

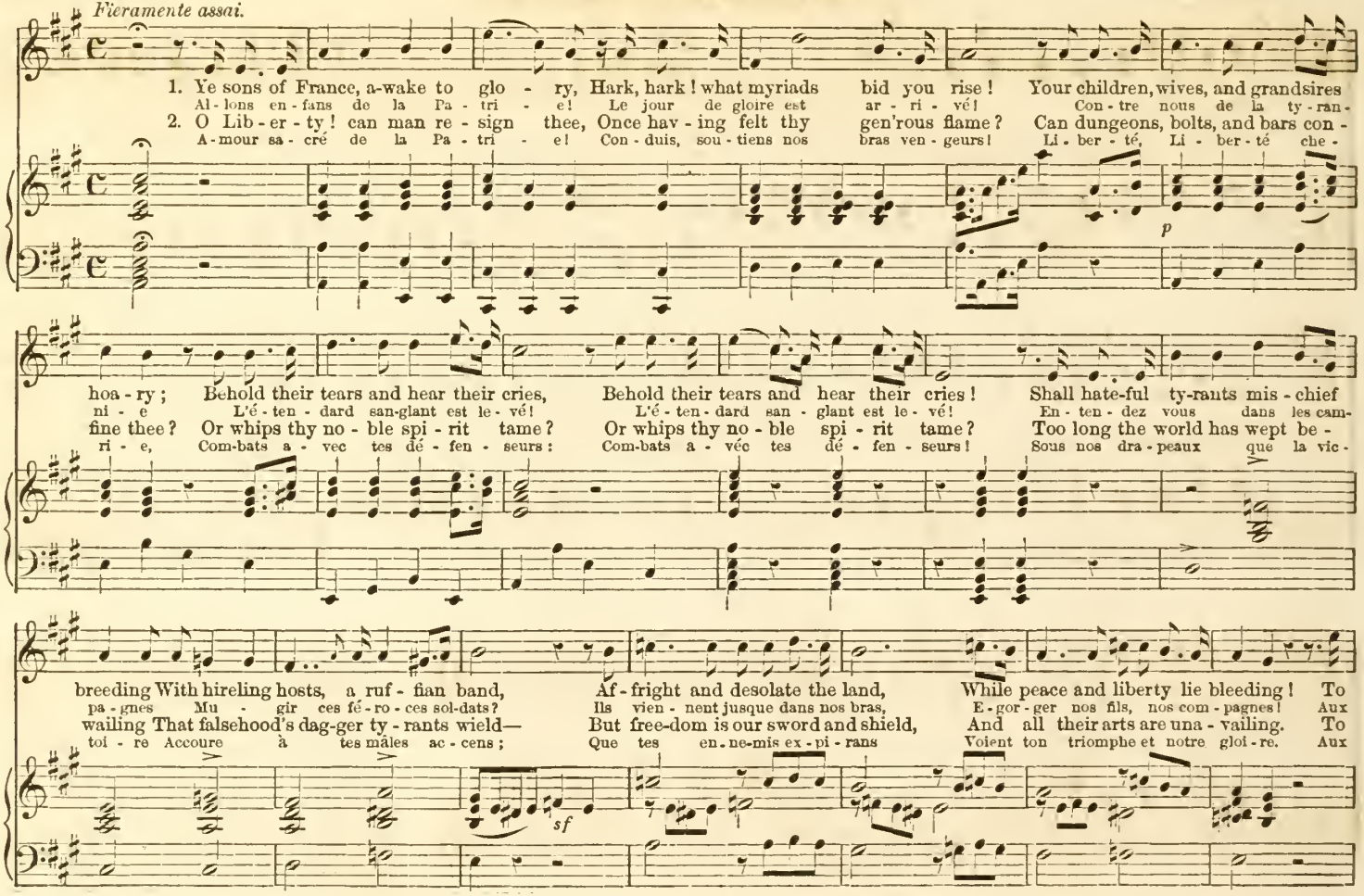
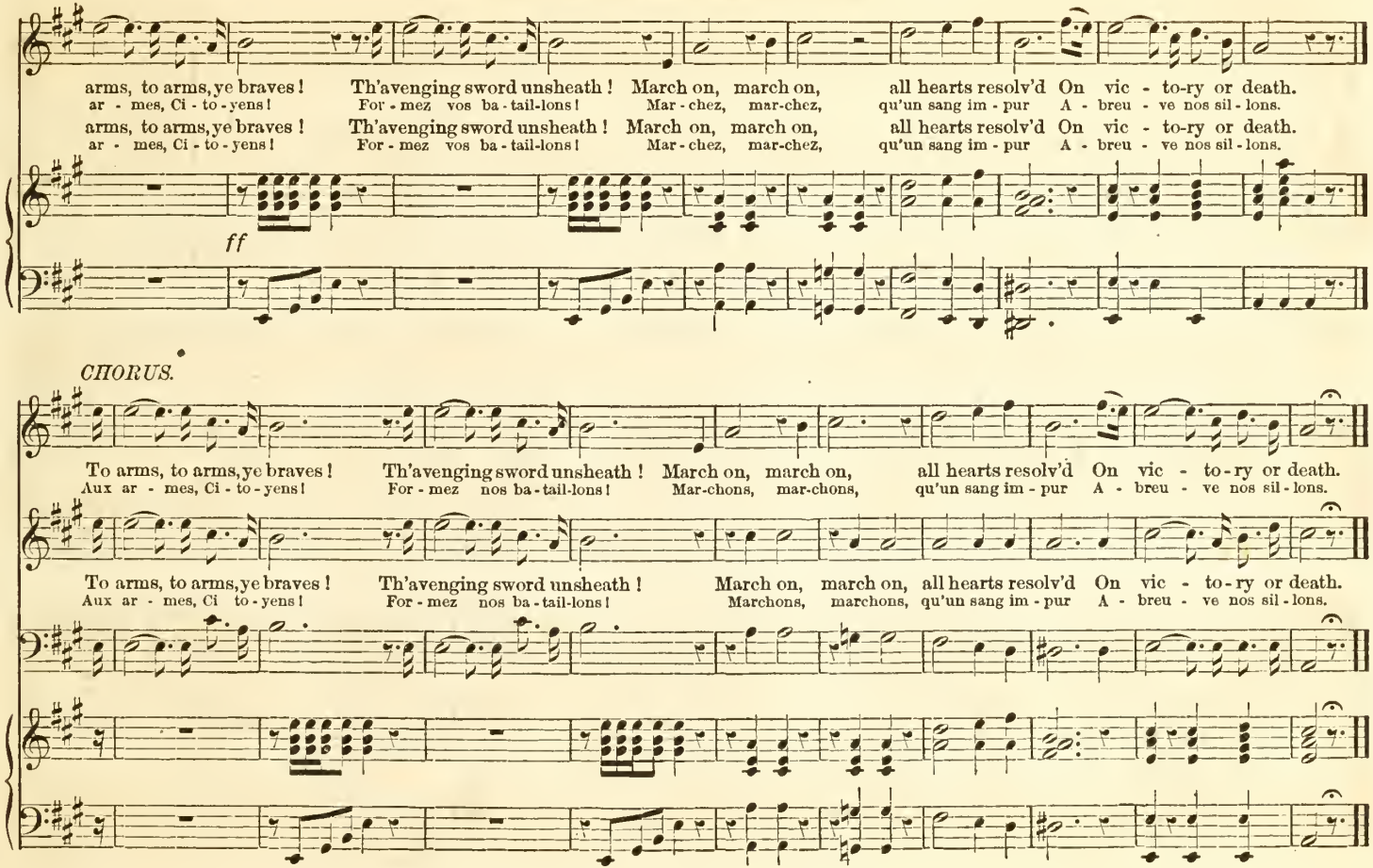

Moderato.
p
cres.
mf
1. O why, a-mid this heav'n of joy, Should dreams of dark'ning woe annoy, Or thoughts of deathful gloom destroy Th'elysium of the hour?
2. Some hearts will pine, and some will weep, And many in the grave will sleep, And ev'ry eye shall sorrow steep, Ere we u-nite a-gain.
p
pp
ppp
rit.
p
A tempo.
cres.
mf
p
A-las! the scene will swift-ly fade, The music cease, depart each maid, And cold-eyed Day the room invade, With uncongenial smile.
Yes, many a shape of love and light, Whose eyes are bright with sweet delight, Like starry dreams that visit night, Shall wither into clay.

Ex. 123. Words by JOSEPH HOPKINSON, Phila. 1798. **HAIL COLUMBIA.** AMERICAN NATIONAL AIR.

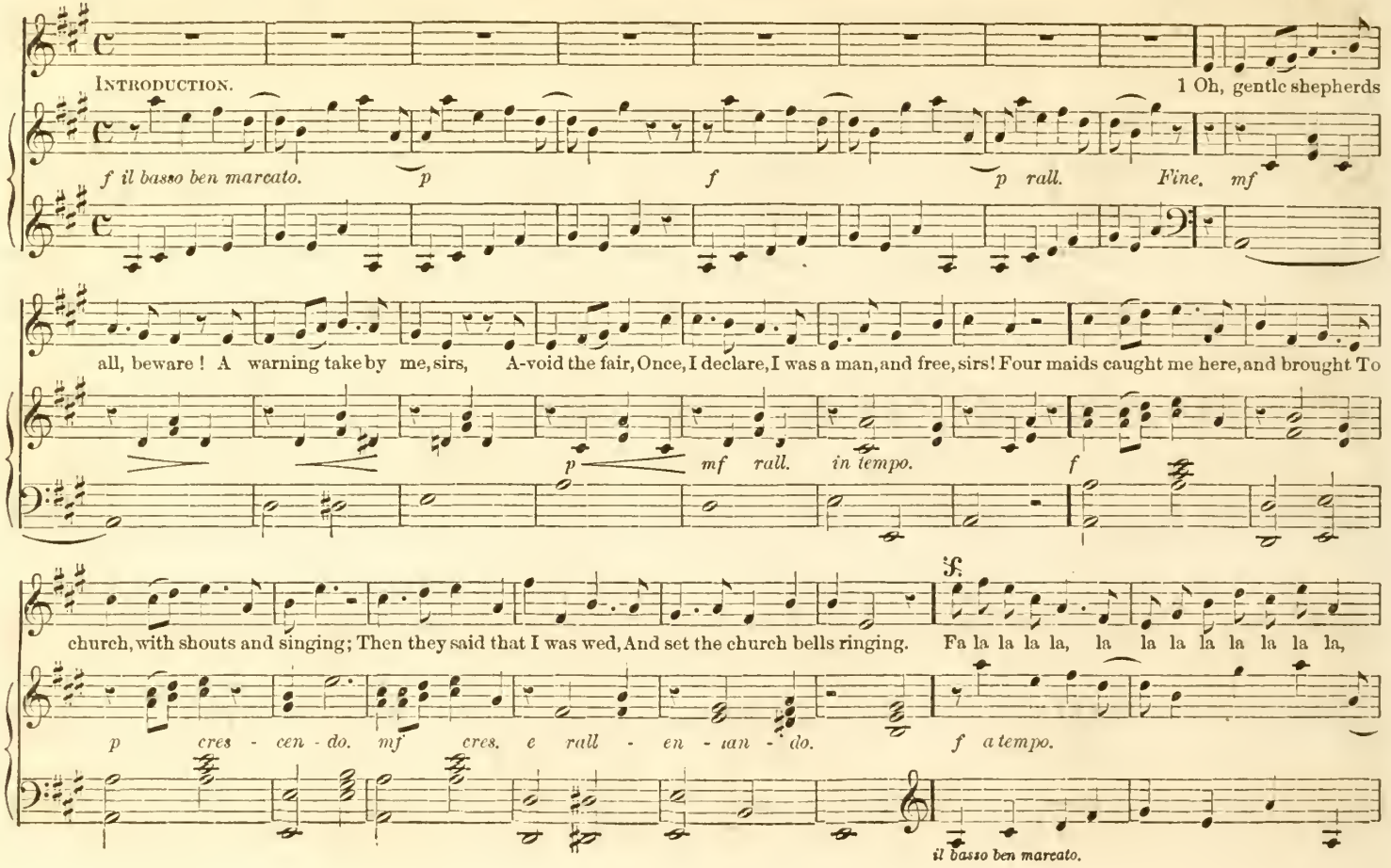
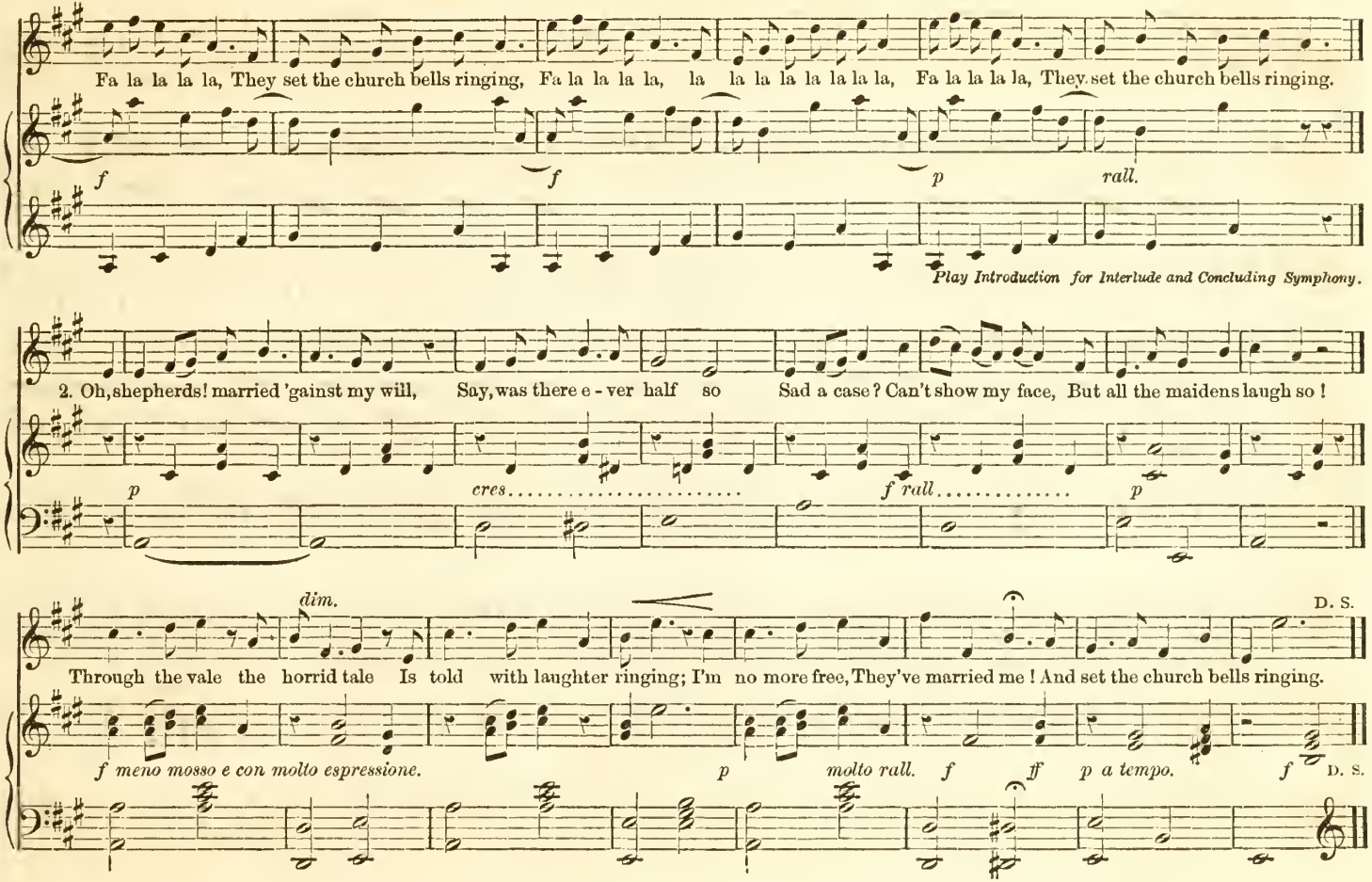

Andante maestoso.
mf
1. Hail, Co-lum-bia, hap-py land, Hail, ye heroes, heav'n-born band, Who fought and bled in Freedom's cause, Who fought and bled in
2. Immortal patriots, rise once more, Defend your rights, defend your shore, Let no rude foe with im-pious hand Let no rude foe with

Freedom's cause, And when the storm of war was gone, En - joyed the peace your val-or won! Let In - de-pendence be our boast,
im - pious hand In-vade the shrine where sacred lies Of toil and blood the well-earned prize. While off'ring peace sincere and just,
Ev - er mindful what it cost, Ev - er grateful for the prize, Let its al tar reach the skies. Firm, u - nit - ed let us be,
In heav'n we place a man-ly trust, That truth and justice may prevail, And ev'ry scheme of bondage fail. Firm, u - nit - ed let us be, &c.
f
cres.
ff
Rallying round our Liberty! As a band of brothers joined, Peace and safety we shall find.

3.

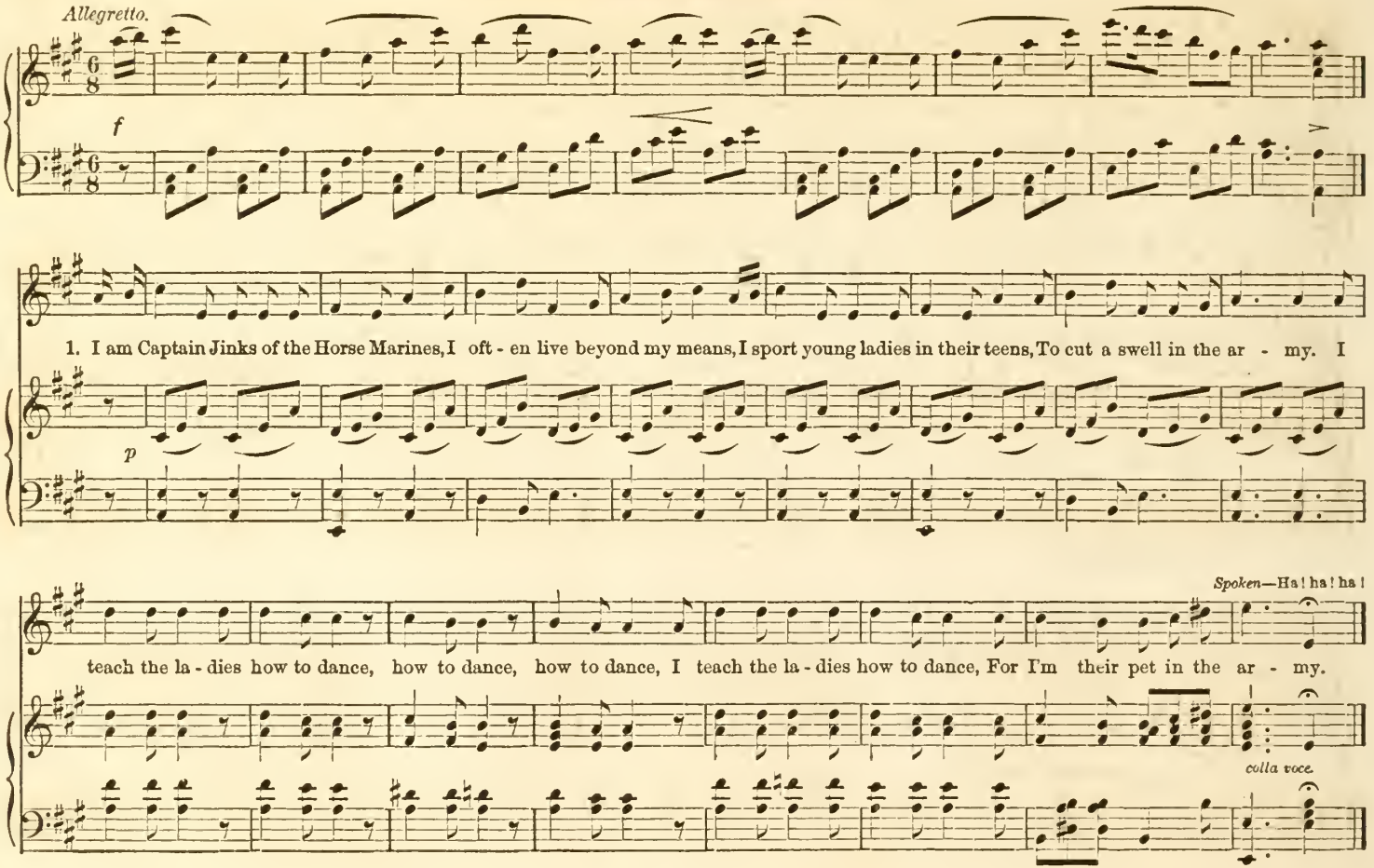
Behold the chief who now commands!
Once more to serve his country stands,
‖: The rock on which the storm will beat! :‖
But, armed in virtue, firm and true,
His hopes are fixed on Heaven and you.
When hope was sinking in dismay;
When gloom obscured Columbia's day,
His steady mind, from changes free,
Resolved on death or Liberty!
Firm, united, &c.

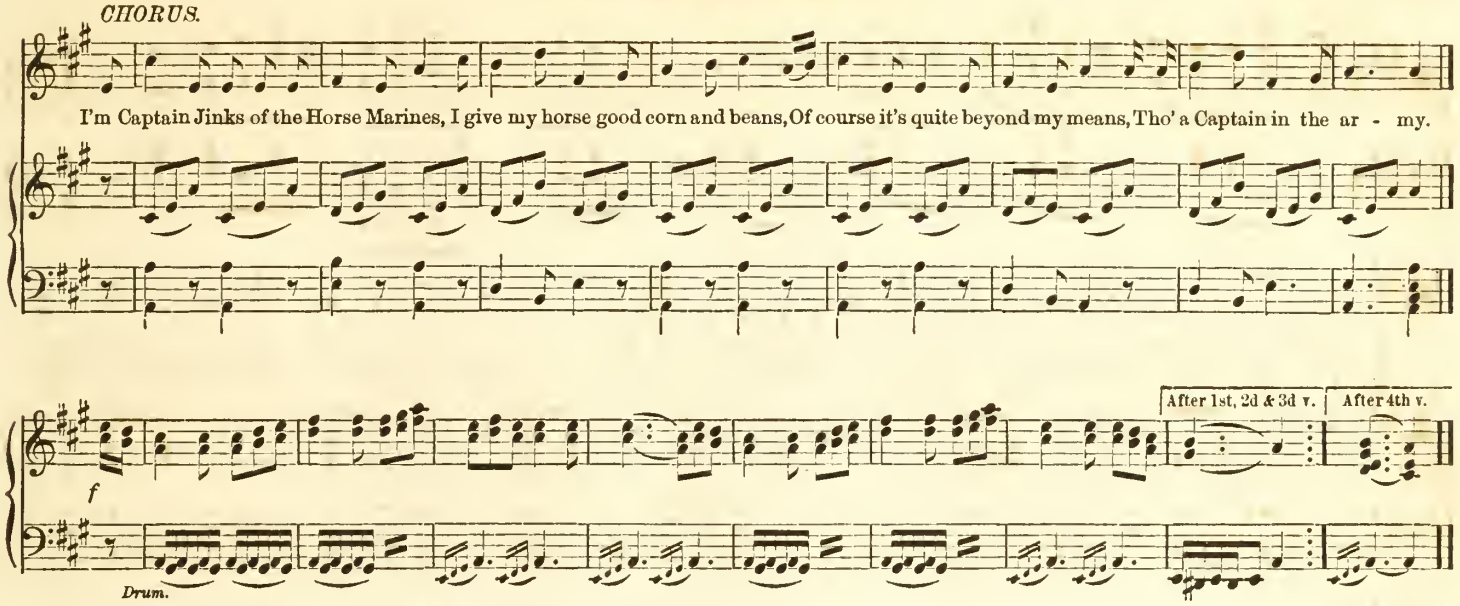
Fieramente assai.

1. Ye sons of France, a-wake to glo - ry, Hark, hark! what myriads bid you rise! Your children, wives, and grandsires
Al - lons en - fans de la Pa - tri - e! Le jour de gloire est ar - ri - vé! Con - tre nous de la ty - ran -
2. O Lib - er - ty! can man re - sign thee, Once hav - ing felt thy gen'rous flame? Can dungeons, bolts, and bars con -
A - mour sa - cré de la Pa - tri - e! Con - duis, sou - tiens nos bras ven - geurs! Li - ber - té, Li - ber - té che -
p
hoa - ry; Behold their tears and hear their cries, Behold their tears and hear their cries! Shall hate-ful ty-rants mis - chief
ni - e L'é - ten - dard san-glant est le - vé! L'é - ten - dard san - glant est le - vé! En - ten - dez vous dans les cam-
fine thee? Or whips thy no - ble spi - rit tame? Or whips thy no - ble spi - rit tame? Too long the world has wept be -
ri - e, Com-bats a - vec tes dé - fen - seurs: Com-bats a - véc tes dé - fen - seurs! Sous nos dra - peaux que la vic -
breeding With hireling hosts, a ruf - fian band, Af - fright and desolate the land, While peace and liberty lie bleeding! To
pa - gnes Mu - gir ces fé - ro - ces sol-dats? Ils vien - nent jusque dans nos bras, E - gor - ger nos fils, nos com - pagnes! Aux
wailing That falsehood's dag-ger ty - rants wield— But free-dom is our sword and shield, And all their arts are una - vailing. To
toi - re Accoure à tes mâles ac - cens; Que tes en - ne-mis ex - pi - rans Voient ton triomphe et notre gloi - re. Aux
sf

arms, to arms, ye braves! Th'avenging sword unsheath! March on, march on, all hearts resolv'd On vic - to-ry or death.
ar - mes, Ci - to - yens! For - mez vos ba - tail-lons! Mar - chez, mar-chez, qu'un sang im - pur A - breu - ve nos sil - lons.
arms, to arms, ye braves! Th'avenging sword unsheath! March on, march on, all hearts resolv'd On vic - to-ry or death.
ar - mes, Ci - to - yens! For - mez vos ba - tail-lons! Mar - chez, mar-chez, qu'un sang im - pur A - breu - ve nos sil - lons.
ff
CHORUS.
To arms, to arms, ye braves! Th'avenging sword unsheath! March on, march on, all hearts resolv'd On vic - to-ry or death.
Aux ar - mes, Ci - to - yens! For - mez nos ba - tail-lons! Mar-chons, mar-chons, qu'un sang im - pur A - breu - ve nos sil - lons.
To arms, to arms, ye braves! Th'avenging sword unsheath! March on, march on, all hearts resolv'd On vic - to-ry or death.
Aux ar - mes, Ci to - yens! For - mez nos ba - tail-lons! Marchons, marchons, qu'un sang im - pur A - breu - ve nos sil - lons.

THE FOOLISH SHEPHERD. A Ditty.

Ex. 125. Words by HAMILTON AIDE. Music by DOLORES.

INTRODUCTION.
1 Oh, gentle shepherds
f il basso ben marcato.
p
f
p rall.
Fine.
mf
all, beware! A warning take by me, sirs, A-void the fair, Once, I declare, I was a man, and free, sirs! Four maids caught me here, and brought To
p
mf rall. in tempo.
f
church, with shouts and singing; Then they said that I was wed, And set the church bells ringing.
Fa la la la la, la la la la la la la la,
p cres - cen - do.
mf cres. e rall - en - tan - do.
f a tempo.
il basso ben marcato.

Fa la la la la, They set the church bells ringing, Fa la la la la, la la la la la la la, Fa la la la la, They set the church bells ringing.
f
f
p
rall.
Play Introduction for Interlude and Concluding Symphony.
2. Oh, shepherds! married 'gainst my will, Say, was there e - ver half so Sad a case? Can't show my face, But all the maidens laugh so!
p
cres.
f rall.
p
dim.
D. S.
Through the vale the horrid tale Is told with laughter ringing; I'm no more free, They've married me! And set the church bells ringing.
f meno mosso e con molto espressione.
p
molto rall.
f
ff
p a tempo.
f
D. S.

CAPTAIN JINKS.

By T. Maclagan.

Allegretto.
f
1. I am Captain Jinks of the Horse Marines, I oft - en live beyond my means, I sport young ladies in their teens, To cut a swell in the ar - my. I
p
Spoken—Ha! ha! ha!
teach the la - dies how to dance, how to dance, how to dance, I teach the la - dies how to dance, For I'm their pet in the ar - my.
colla voce.


CHORUS.
I'm Captain Jinks of the Horse Marines, I give my horse good corn and beans, Of course it's quite beyond my means, Tho' a Captain in the ar - my.
After 1st, 2d & 3d v.
After 4th v.
f
Drum.

2.

I joined my corps when twenty-one,
Of course I thought it capital fun,
When the enemy came then off I run,
I wasn't cut out for the army.
When I left home, mama, she cried,
Mama, she cried, mama, she cried,
When I left home, mama, she cried,
"He aint cut out for the army."

Spoken—No, she thought I was too young; but then, I said, ah! mama,

Chorus. I'm Captain Jinks, etc.

3.

The first day I went out to drill,
The bugle sound made me quite ill,
At the Balance step my hat it fell,
And that wouldn't do for the army.
The officers they all did shout,
They all cried out, they all did shout,
The officers they all did shout,
"O that's the curse of the army."

Spoken—Of course my hat did fall off, but, ah! nevertheless,

Chorus. I'm Captain Jinks, etc.

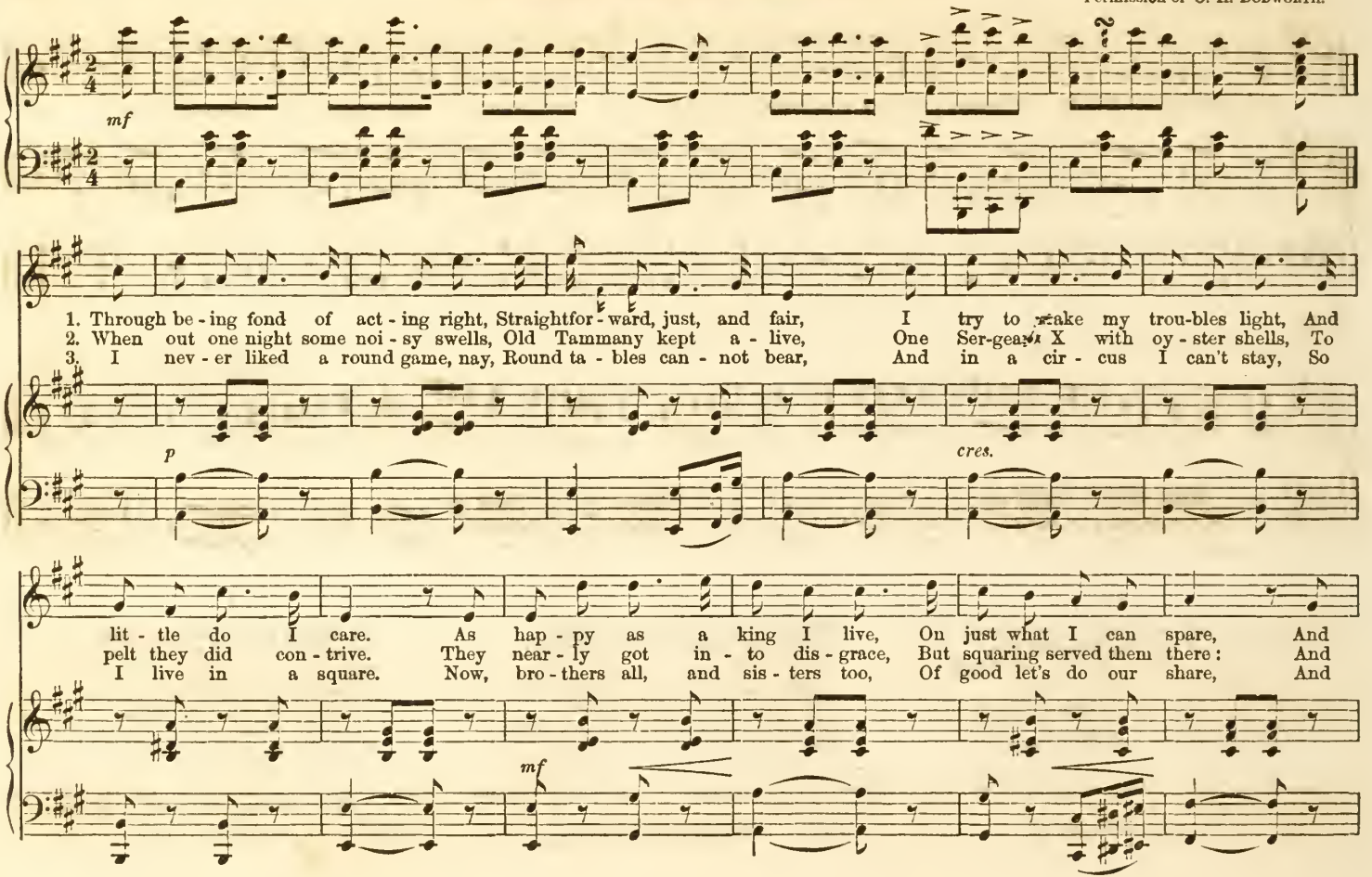
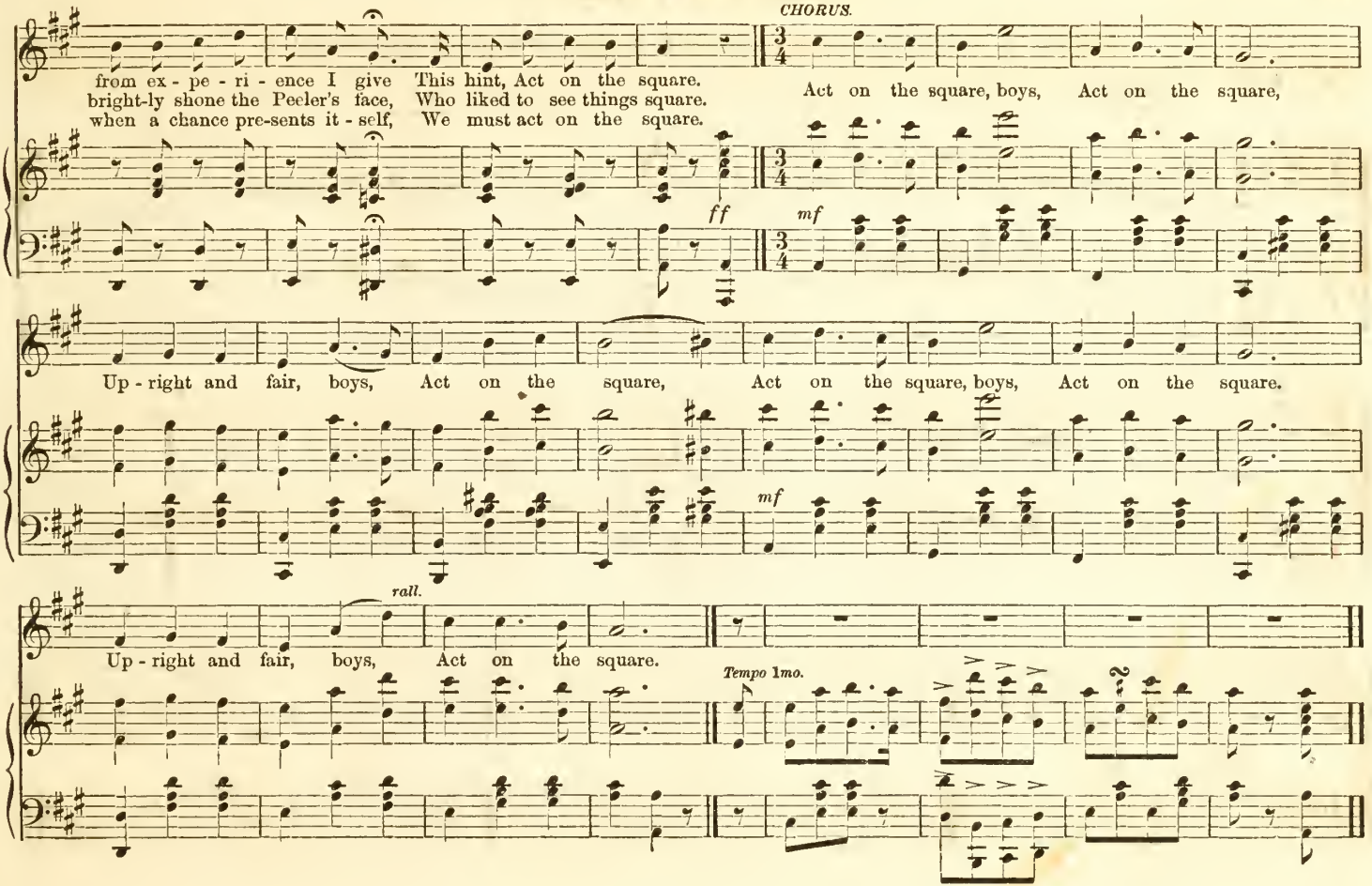
4.

My tailor's bills came in so fast,
Forced me one day to leave at last,
And ladies too, no more did cast,
Sheep's eyes at me in the army.
My creditors at me did shout,
At me did shout, at me did shout,
My creditors at me did shout,
"Why kick him out of the army."

Spoken—I said, ah! gentlemen, ah! kick me out of the Army? Perhaps your are not aware, that

Chorus. I'm Captain Jinks, etc.

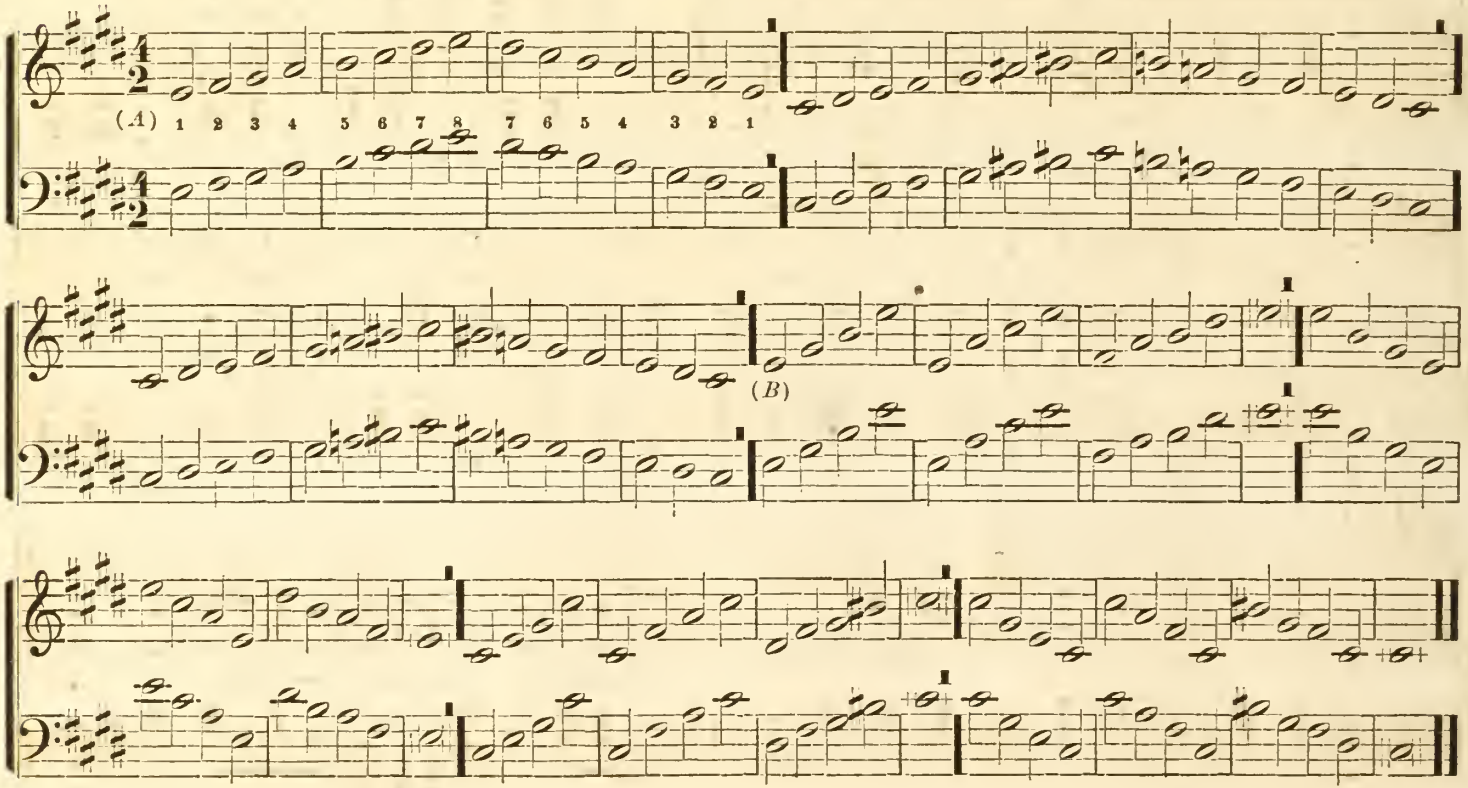
ACT ON THE SQUARE.

ALFRED LEE.
Permission of O. H. Dodworth.

mf
1. Through be - ing fond of act - ing right, Straightfor - ward, just, and fair, I try to make my trou-bles light, And
2. When out one night some noi - sy swells, Old Tammany kept a - live, One Ser-geant X with oy - ster shells, To
3. I nev - er liked a round game, nay, Round ta - bles can - not bear, And in a cir - cus I can't stay, So
p
cres.
lit - tle do I care. As hap - py as a king I live, On just what I can spare, And
pelt they did con - trive. They near - ly got in - to dis - grace, But squaring served them there: And
I live in a square. Now, bro - thers all, and sis - ters too, Of good let's do our share, And
mf

CHORUS.
from ex - pe - ri - ence I give This hint, Act on the square.
bright-ly shone the Peeler's face, Who liked to see things square.
when a chance pre-sents it - self, We must act on the square.
Act on the square, boys, Act on the square,
ff
mf
Up - right and fair, boys, Act on the square,
Act on the square, boys, Act on the square.
mf
rall.
Up - right and fair, boys, Act on the square.
Tempo 1mo.

LESSON IX.

KEY-NOTE, OR NUMBER ONE OF THE MAJOR SCALE, CHANGED TO E.

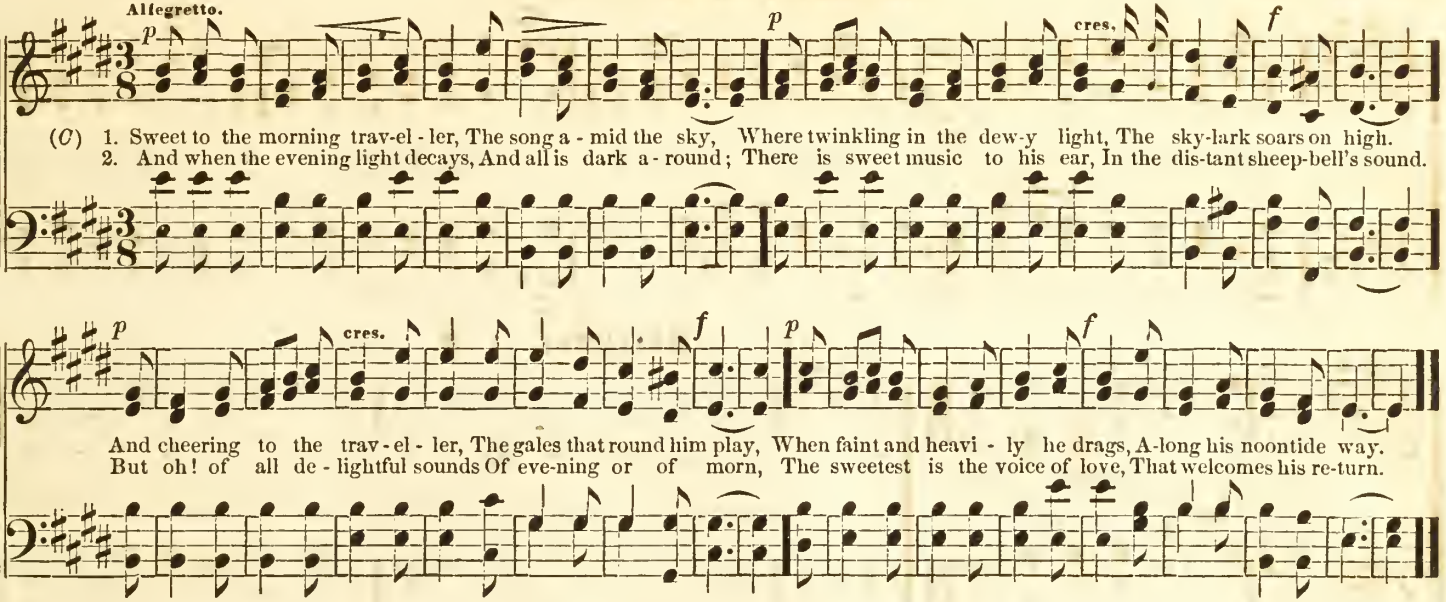
Ex. 128.—A new sharp, D♯, is necessary to make the Major Scale of E complete. The relative minor is C♯, the melodic form of which requires accidental A♯ and B♯, ascending, and accidental B♮ and A♮, descending; and the Harmonic form of which requires A♯ and B♯ ascending and descending. Teacher questions upon each letter of the major and both forms of the minor; upon measure; and requires pupils to write examples A, B and Soprano and Alto parts of C.



Words by ROBERT SOUTHEY.

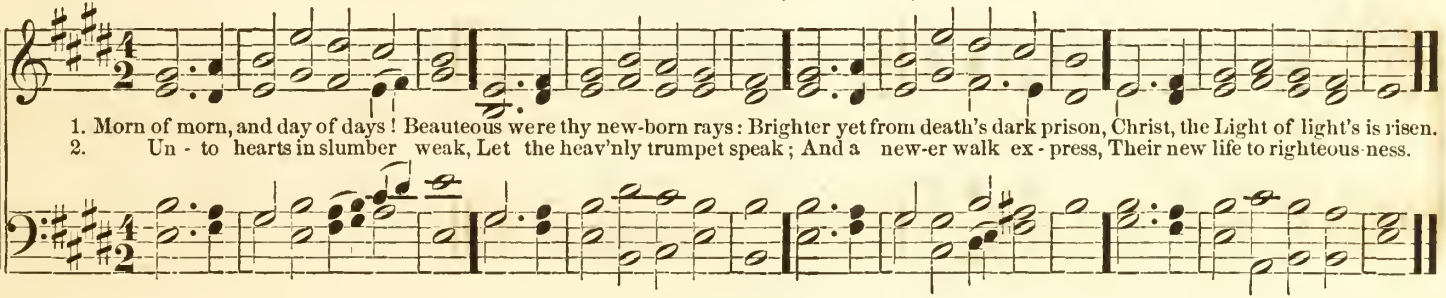
THE TRAVELER'S RETURN.

Allegretto.

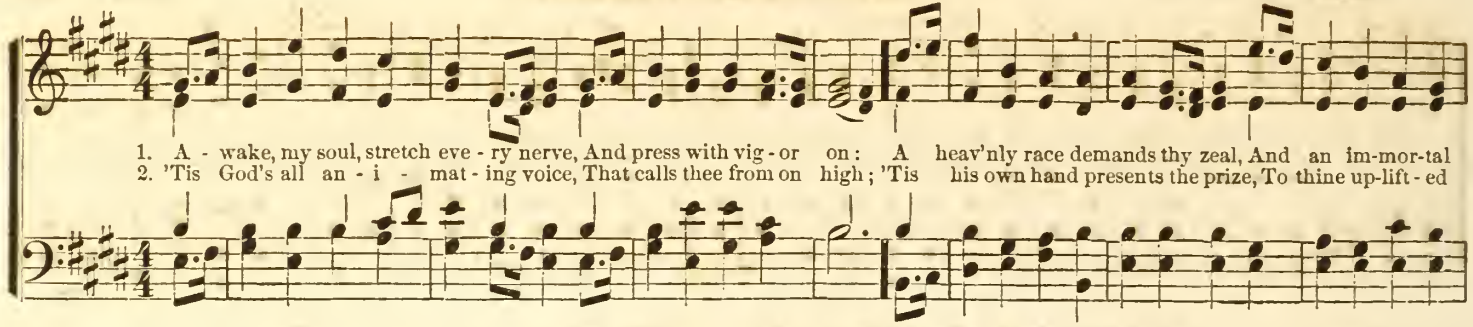

p
p
cres.
f
(C) 1. Sweet to the morning trav-el - ler, The song a - mid the sky, Where twinkling in the dew-y light, The sky-lark soars on high.
2. And when the evening light decays, And all is dark a - round; There is sweet music to his ear, In the dis-tant sheep-bell's sound.
p
cres.
f
p
f
And cheering to the trav - el - ler, The gales that round him play, When faint and heavi - ly he drags, A-long his noontide way.
But oh! of all de - lightful sounds Of eve-ning or of morn, The sweetest is the voice of love, That welcomes his re-turn.

Ex. 129.

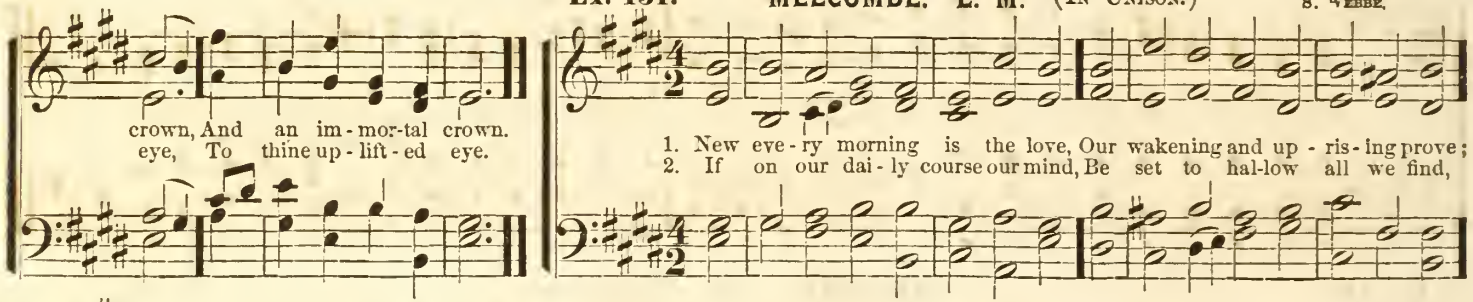
INNOCENTS. 7s. (IN UNISON.)

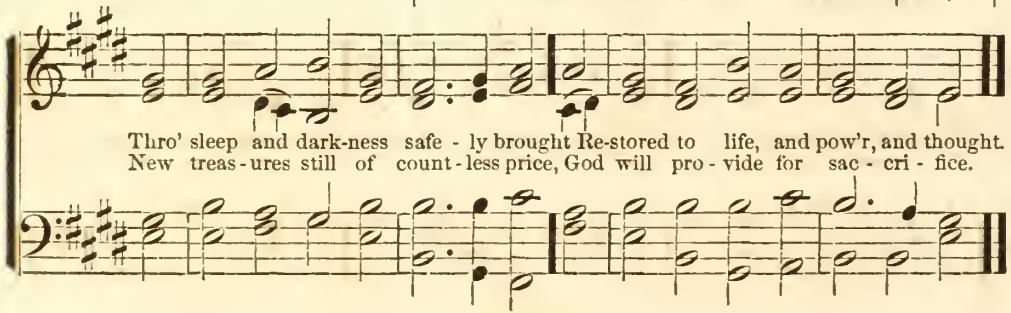
W. H. MONK.

1. Morn of morn, and day of days! Beauteous were thy new-born rays: Brighter yet from death's dark prison, Christ, the Light of light's is risen.
2. Un - to hearts in slumber weak, Let the heav'nly trumpet speak; And a new-er walk ex - press, Their new life to righteous-ness.

Ex. 130. **CHRISTMAS. C. M.** (In Unison.) HANDEL.


1. A - wake, my soul, stretch eve - ry nerve, And press with vig - or on: A heav'nly race demands thy zeal, And an im-mor-tal
2. 'Tis God's all an - i - mat - ing voice, That calls thee from on high; 'Tis his own hand presents the prize, To thine up-lift - ed
crown, And an im - mor-tal crown.
eye, To thine up - lift - ed eye.

Ex. 131. **MELCOMBE. L. M.** (In Unison.) S. WEBBE.


1. New eve - ry morning is the love, Our wakening and up - ris - ing prove;
2. If on our dai - ly course our mind, Be set to hal-low all we find,

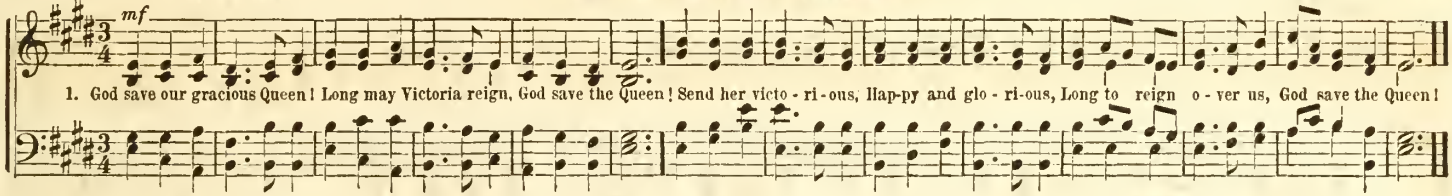

Thro' sleep and dark-ness safe - ly brought Re-stored to life, and pow'r, and thought.
New treas - ures still of count - less price, God will pro - vide for sac - cri - fice.

3.

The trivial round, the common task,
Will furnish all we need to ask;
Room to deny ourselves—a road
To bring us daily nearer God.

Ex. 132. Andante Maestoso.

GOD SAVE THE QUEEN.


mf
1. God save our gracious Queen! Long may Victoria reign, God save the Queen! Send her victo - ri - ous, Hap-py and glo - ri-ous, Long to reign o - ver us, God save the Queen!

2 O Lord our God, arise,
Scatter her enemies,
And make them fall!
Confound their politics,
Frustrate their knavish tricks;
On her our hopes we fix:
God save us all!

3 The choicest gifts in store
On her be pleased to pour,
Long may she reign!
May she defend our laws,
And ever give us cause,
To sing with heart and voice,
God save the Queen!

4 O grant her long to see
Friendship and Amity
Always increase.
May she her sceptre sway,
All loyal souls obey,
Join heart and voice, Huzza!
God save the Queen!

HAIL TO THEE, VICTOR GRAND!

PRUSSIAN NATIONAL HYMN.

SAME AIR.

1 Hail to thee, victor grand!
Ruler of Fatherland!
Hail, king, to thee!
Rich in thy splendid throne!
Not in thy joys alone,
But as thy people's own,
Hail, king, to thee!

2 Nor horse, nor hunter bold,
Those heights may ever hold,
Where Princes be;
Loved of thy Fatherland,
Saved by each freeman's hand,
Thy throne shall ever stand
A Rock in Sea!

3 O holy flame and free!
Glowing eternally
In our blest sight,
We will all look to thee,
Bright in thy brillancy:—
Battling, while all shall see
A throne with Right!

4 Science and Trade shall bring
Their tribute to the King,
And bear him high!
Warrior and hero blend
A laurel-leaf to lend
To him who dare defend
His throne or die!

5 Live long, O King, for us,
Pride of the virtuous,
Men's hope to be!
Rich in thy splendid throne!
Not in thy joys alone,—
But as thy people's own,
Hail, king, to Thee!

MY COUNRY, 'TIS OF THEE.

AMERICAN NATIONAL HYMN.

SAME AIR.

1 My country! 'tis of thee,
Sweet land of liberty,
Of thee I sing;
Land where my fathers died
Land of the prilgrim's pride;
From every mountain side,
Let freedom ring.

2 My native country! thee
Land of the noble free,
Thy name I love;
I love thy rocks and rills,
Thy woods and templed hills,
My heart with rapture thrills,
Like that above.

3 Our father's God! to Thee
Author of liberty!
To Thee we sing
Long may our land be bright
With freedom's holy light,
Protect us by thy might,
Great God, our king!

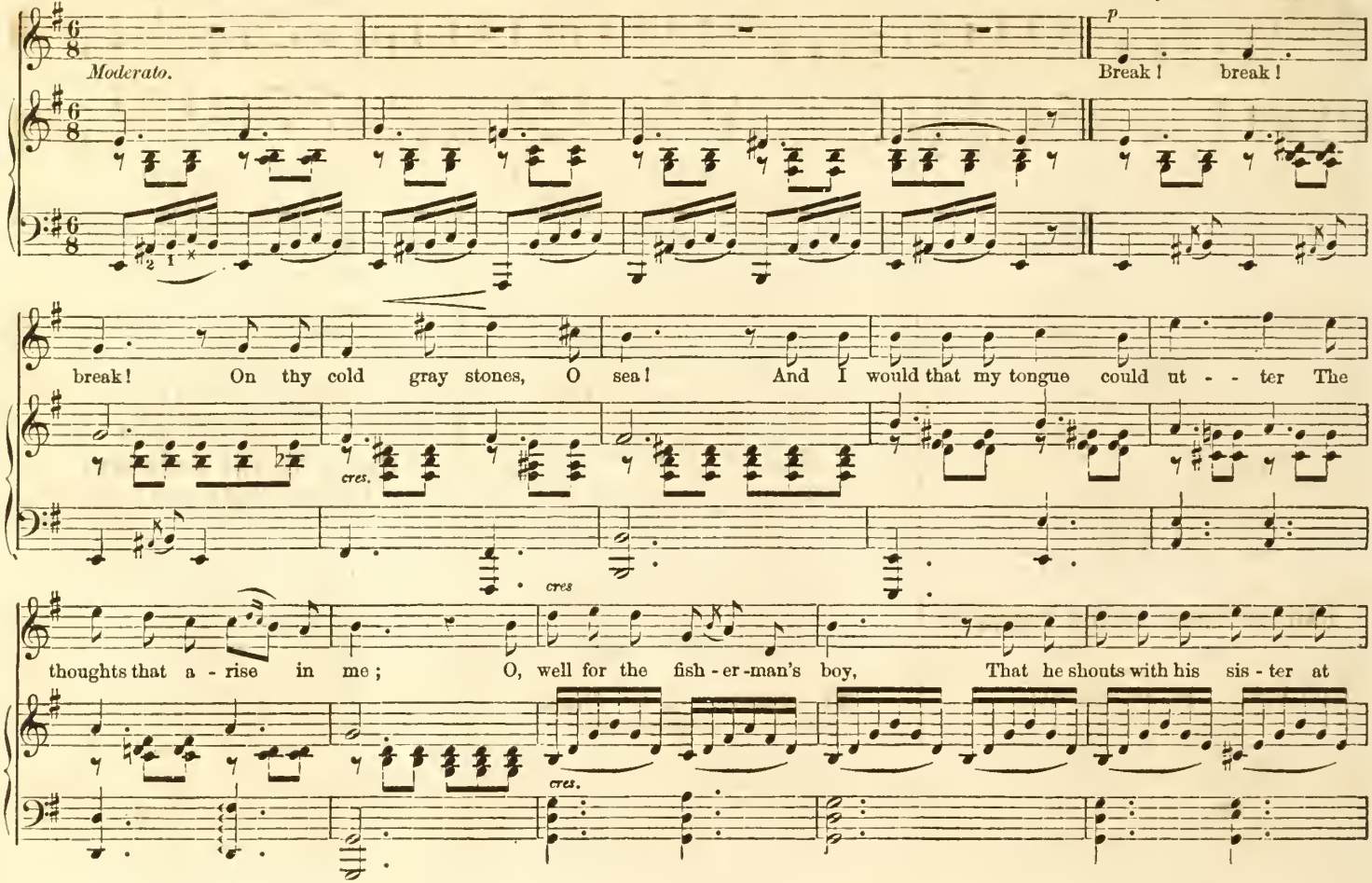
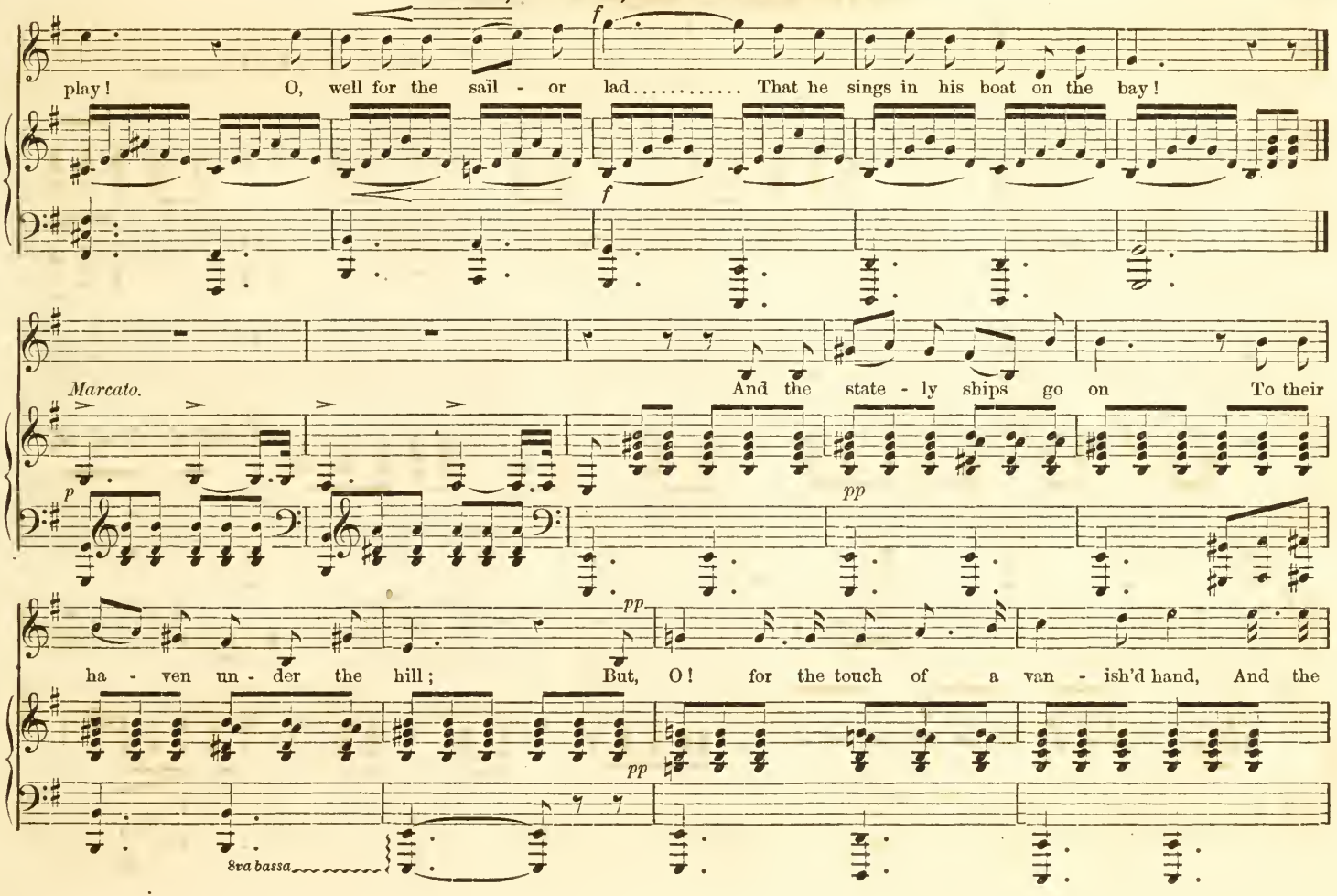
HERE'S TO THE PRESIDENT.

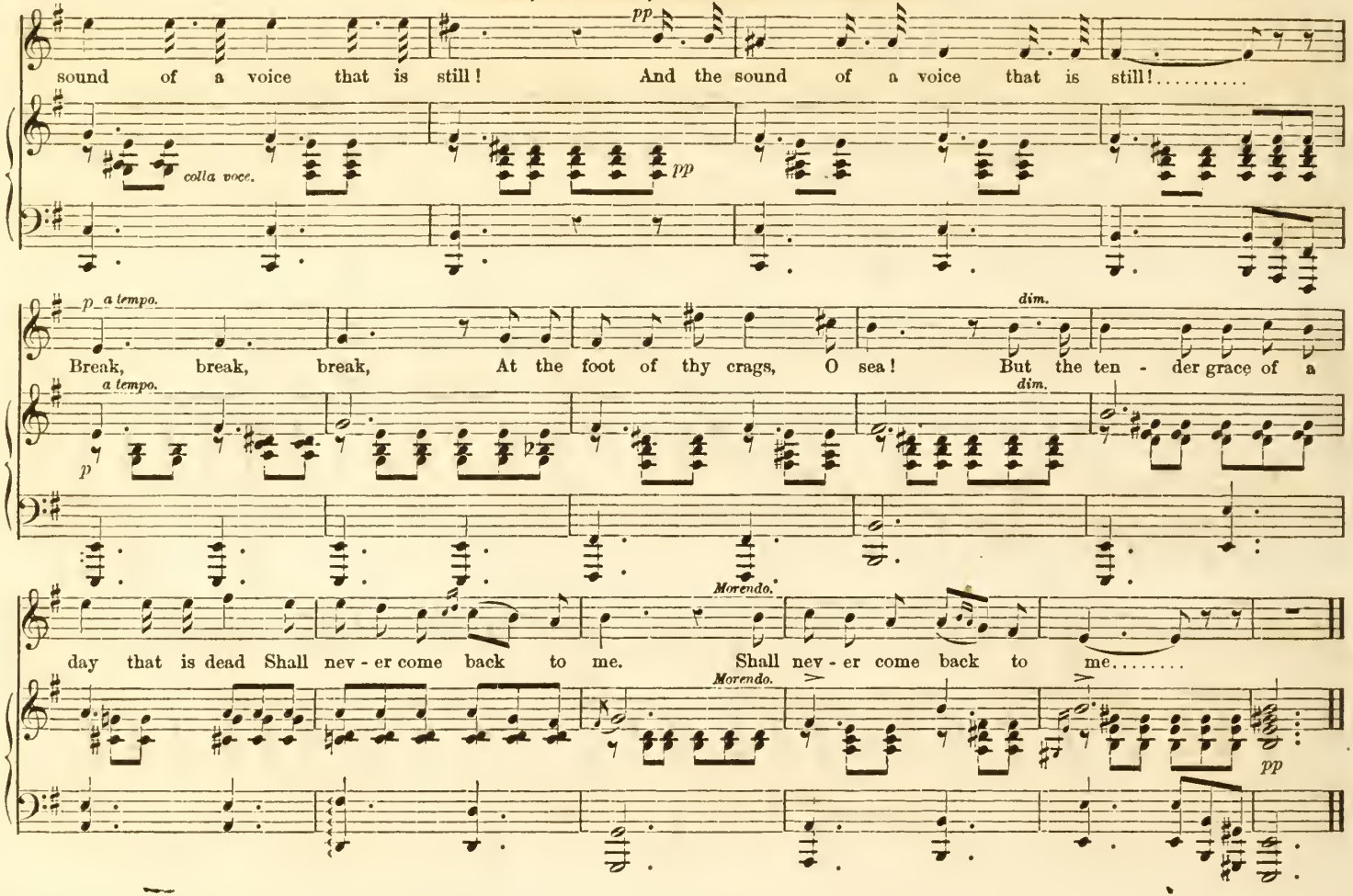
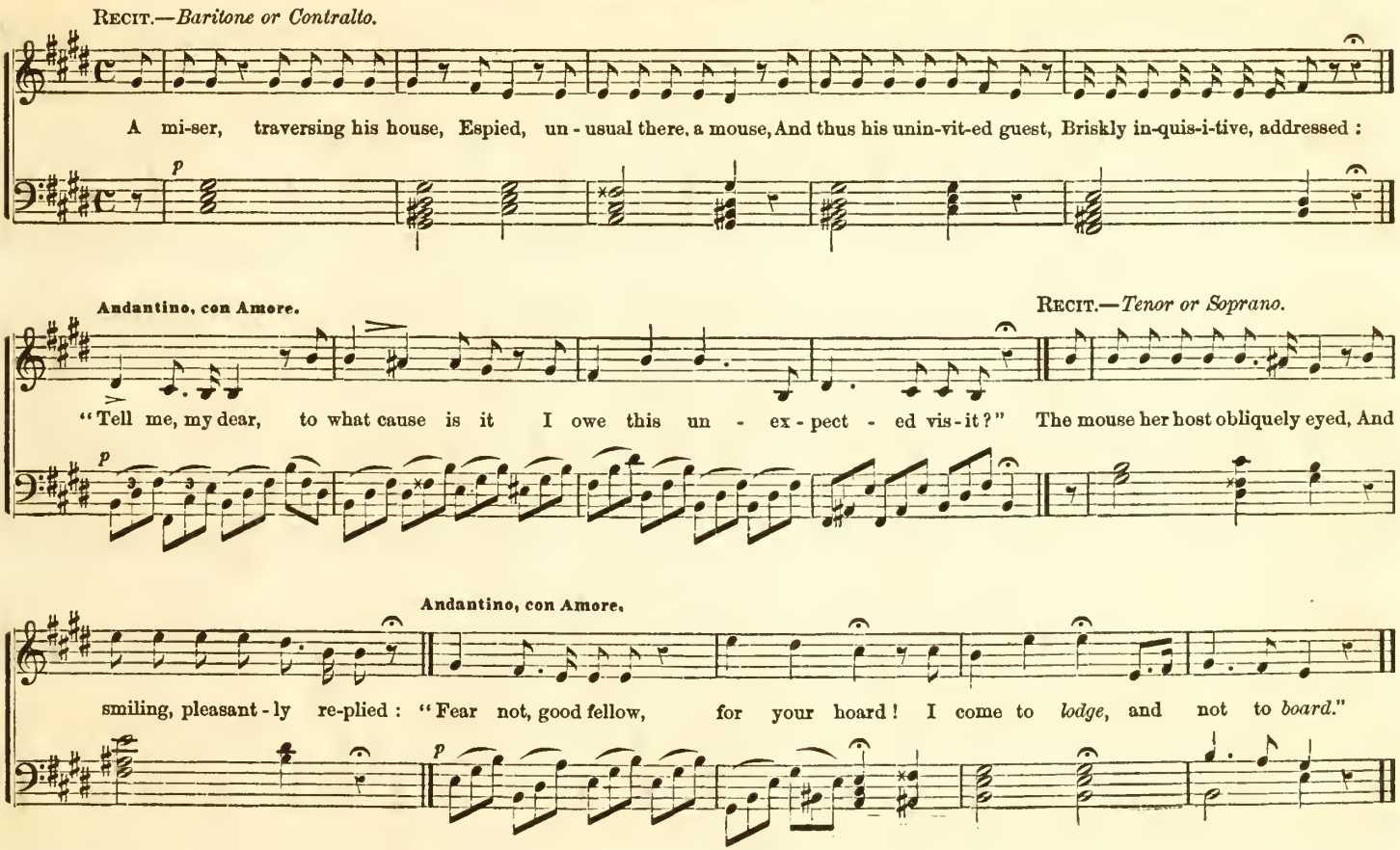
1 Here's to the President!
Know you who now is meant?
Whose name we give?
Warrior of mighty will!
Conqu'ror on plain and hill;
Loved of the people still,
Long may he live!

2 When horrid war began,
He bravely led the van,
At Freedom's call:
He met the fearless foe,
Charged oft and laid him low:
O 'twas a joy to know,
Peace smiled on all!

3 Peace! Child of Victory!
Sing, soldier, joyfully,
And stay thine hand:
While for the noble dead
Each soul to glory fled,
Let their loved names be read
Throughout the land.

"BREAK, BREAK, BREAK."

Ex. 133. Words by TENNYSON. Music by ALFRED H. PEASE.

Moderato.
p
Break! break!
break! On thy cold gray stones, O sea! And I would that my tongue could ut - - ter The
cres.
cres
thoughts that a - rise in me; O, well for the fish - er-man's boy, That he shouts with his sis - ter at
cres.

play! O, well for the sail - or lad..... That he sings in his boat on the bay!
Marcato.
And the state - ly ships go on To their
ha - ven un - der the hill; But, O! for the touch of a van - ish'd hand, And the
8va bassa

"BREAK, BREAK, BREAK." Concluded.

sound of a voice that is still! And the sound of a voice that is still!.....
pp
colla voce.
pp
p a tempo.
Break, break, break, At the foot of thy crags, O sea! But the ten - der grace of a
dim.
a tempo.
p
dim.
day that is dead Shall nev - er come back to me. Shall nev - er come back to me.....
Morendo.
Morendo.
pp

Recit.—Baritone or Contralto.
A mi-ser, traversing his house, Espied, un - usual there, a mouse, And thus his unin-vit-ed guest, Briskly in-quis-i-tive, addressed :
p
Andantino, con Amore.
Recit.—Tenor or Soprano.
"Tell me, my dear, to what cause is it I owe this un - ex - pect - ed vis-it?" The mouse her host obliquely eyed, And
p
Andantino, con Amore.
smiling, pleasant - ly re-plied : "Fear not, good fellow, for your hoard! I come to lodge, and not to board."
p

Ex. 135. Words by A. GREVILLE.

WHEN YOU AND I WERE YOUNG.

Music by G. B. ALLEN, Mus. Bac., Oxon.

Allegretto grazioso.

1. I'm stand - ing by the win - dow sill, Where we have stood of
2. And yon - der is the old oak - tree, Be - neath whose spread-ing
3. I see the lit - tle moss - grown spot, Be - neath the yew - tree's

f

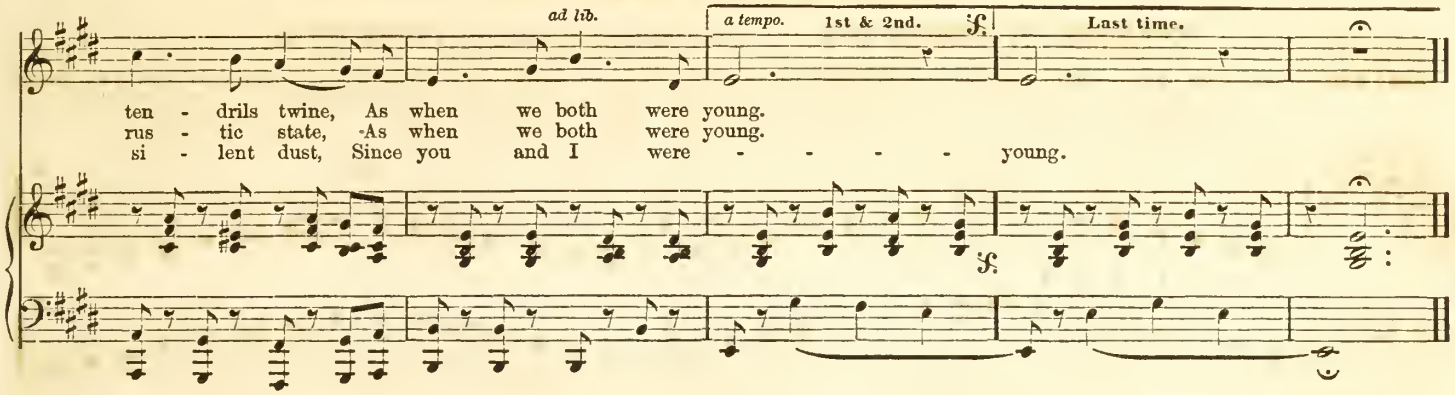
p

yore— The jas - mine sweet is wav - ing still Its branch - es near the door; And
shade, When our young hearts were light and free, In in - no - cence we played— And
shade, Where ear - ly friends, per - chance for - got, In earth's em - brace are laid; The

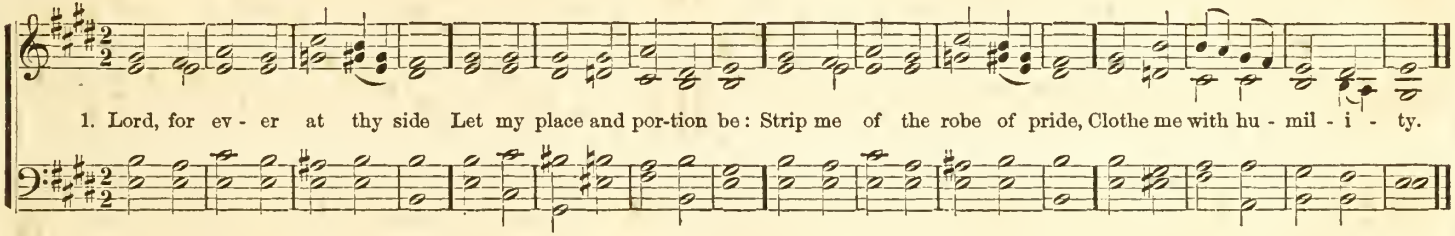
espress.

near me creeps the wild - rose vine On which our wreaths were hung; Still round the porch its
o - - ver there the mead - ow gate, On which our play - mates swung, Still stand - ing in its
ear - - ly friends of hope and trust, Round whom our be - ing clung, All slum - ber in the

piu lento.


ad lib.
a tempo. 1st & 2nd.
Last time.
ten - drils twine, As when we both were young.
rus - tic state, As when we both were young.
si - lent dust, Since you and I were - - - - young.

Ex. 136. **SEYMOUR. 7s.** VON WEBER.



2.

Meekly may my soul receive
All thy Spirit hath revealed;
Thou hast spoken—I believe,
Though the oracle be sealed.

3.

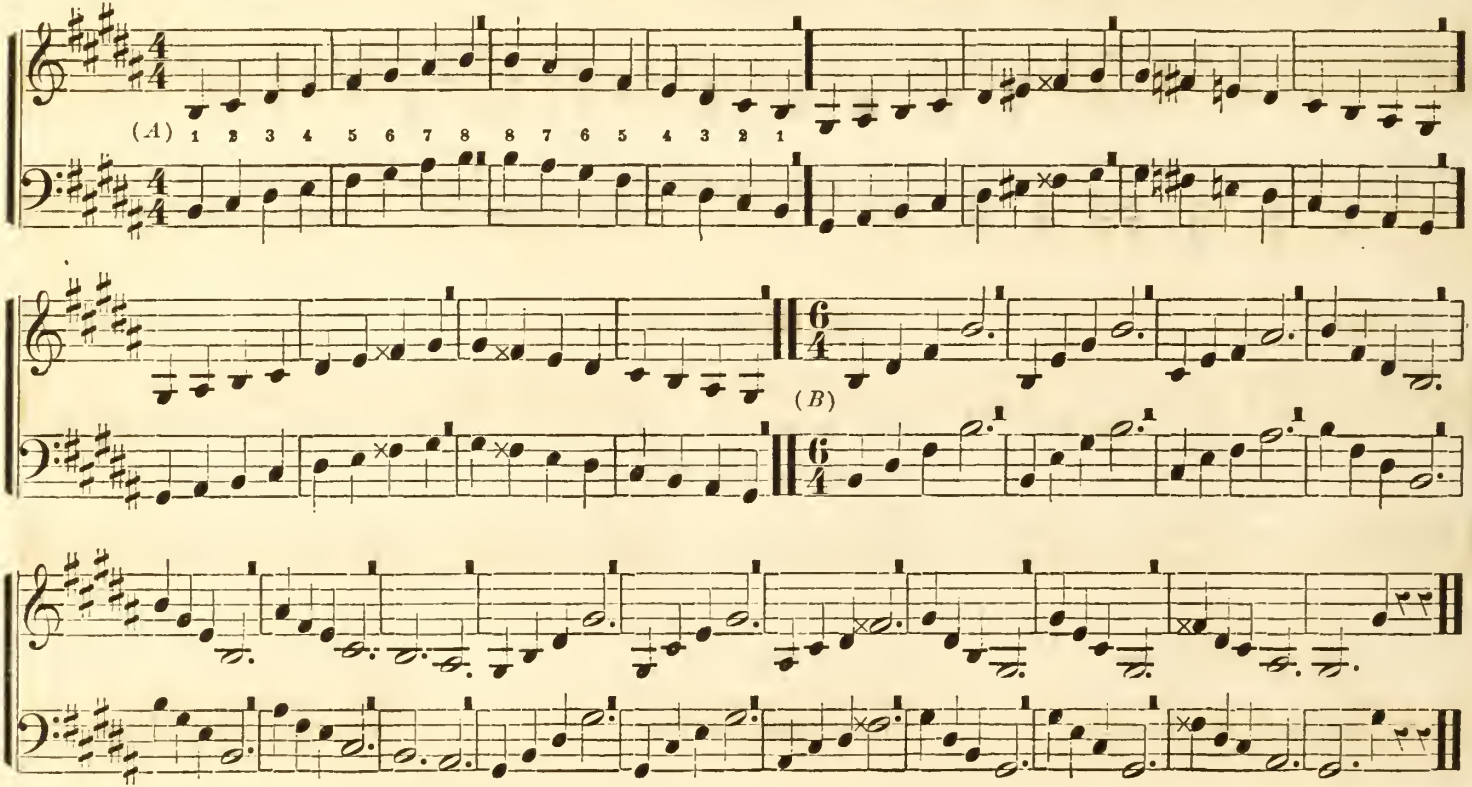
Humble as a little child,
Weanèd from the mother's breast,
By no subtleties beguiled,
On thy faithful word I rest.

4.

Israel! now and evermore
In the Lord Jehovah trust;
Him, in all his ways, adore,
Wise, and wonderful, and just.

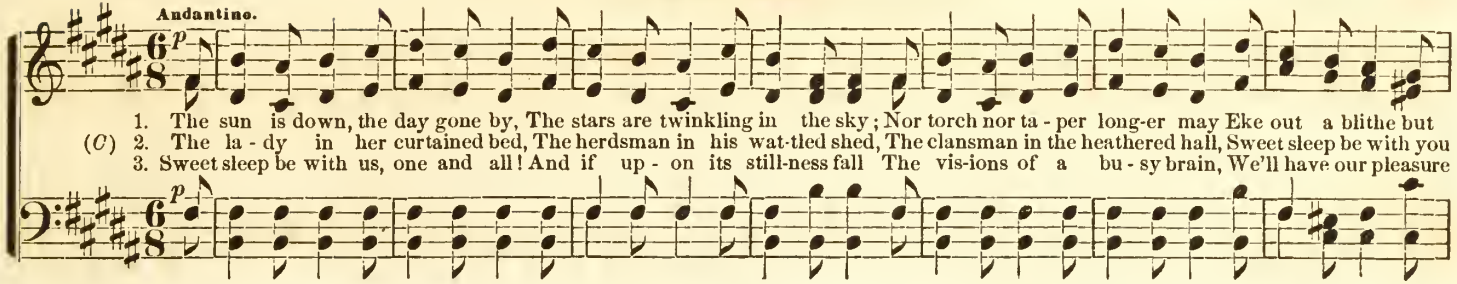
LESSON X.

KEY-NOTE, OR NUMBER ONE OF THE MAJOR SCALE, CHANGED TO B.

Ex. 137.—A new sharp, A♯, is necessary to make the Scale of B Major complete. The relative minor is G♯, the Melodic form of which requires accidental E♯ and F𝄪 ascending, and accidental F♯ and E♮, descending; and the Harmonic form of which requires E♮ and F𝄪 ascending and descending. Teacher questions upon measure, each letter o the major and both forms of the minor. ☞ The Double Sharp raises a half-tone, after the Single Sharp has been used. A natural and a sharp (♮♯) are required to take away the effect of the Double Sharp. Require pupils to write examples A, B, and Soprano and Alto parts of C.

GOOD NIGHT.

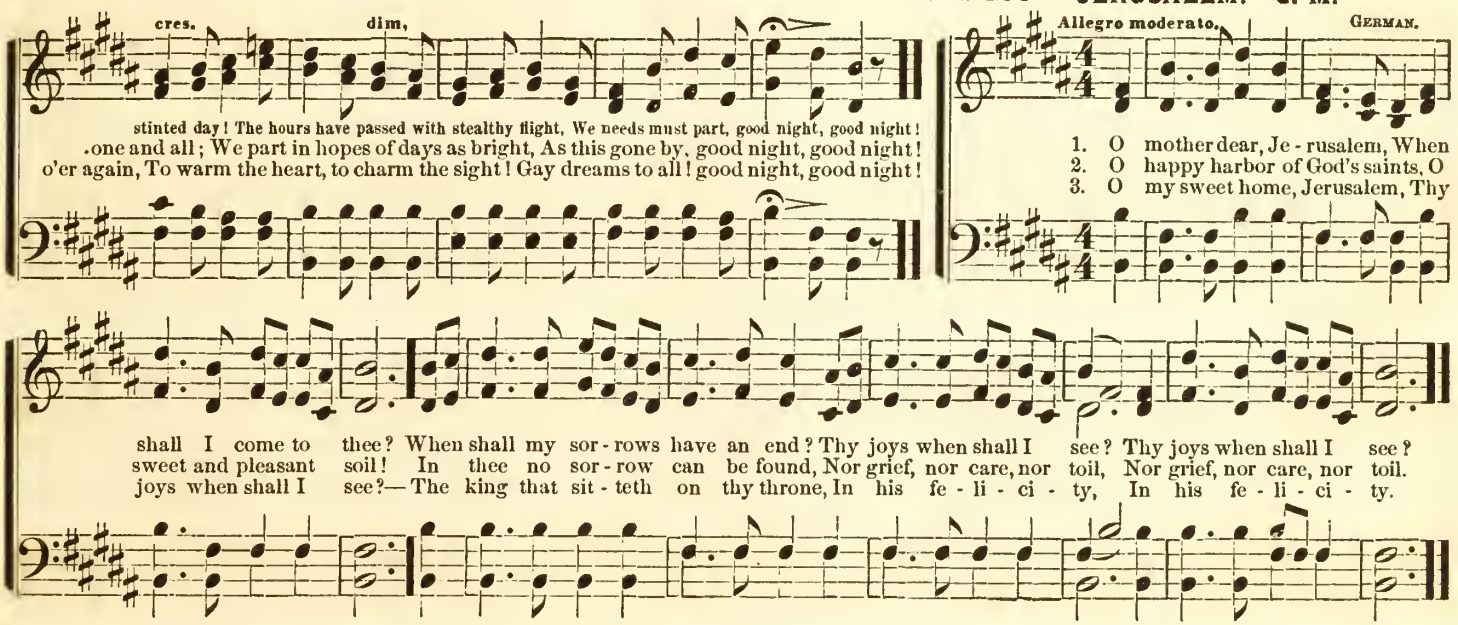
Words by Miss Baillie.

Andantino.

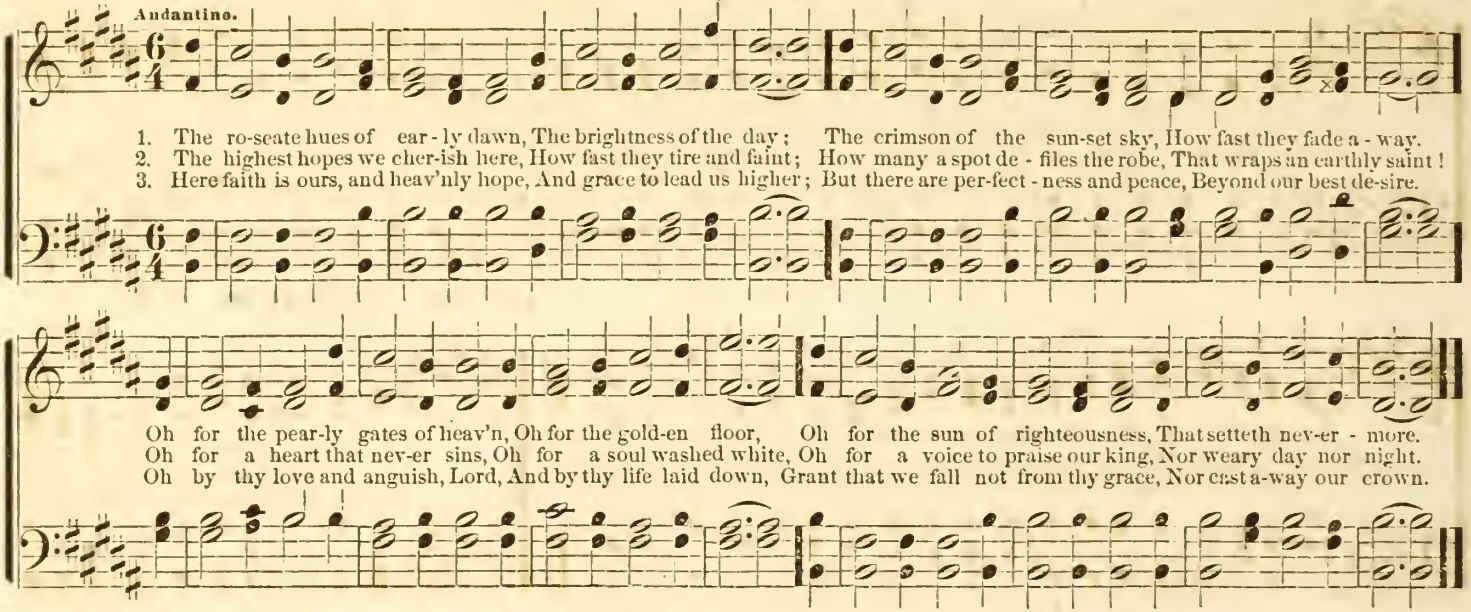

p
1. The sun is down, the day gone by, The stars are twinkling in the sky; Nor torch nor ta - per long-er may Eke out a blithe but
(C) 2. The la - dy in her curtained bed, The herdsman in his wat-tled shed, The clansman in the heathered hall, Sweet sleep be with you
3. Sweet sleep be with us, one and all! And if up - on its still-ness fall The vis-ions of a bu - sy brain, We'll have our pleasure

Ex. 138. JERUSALEM. C. M.

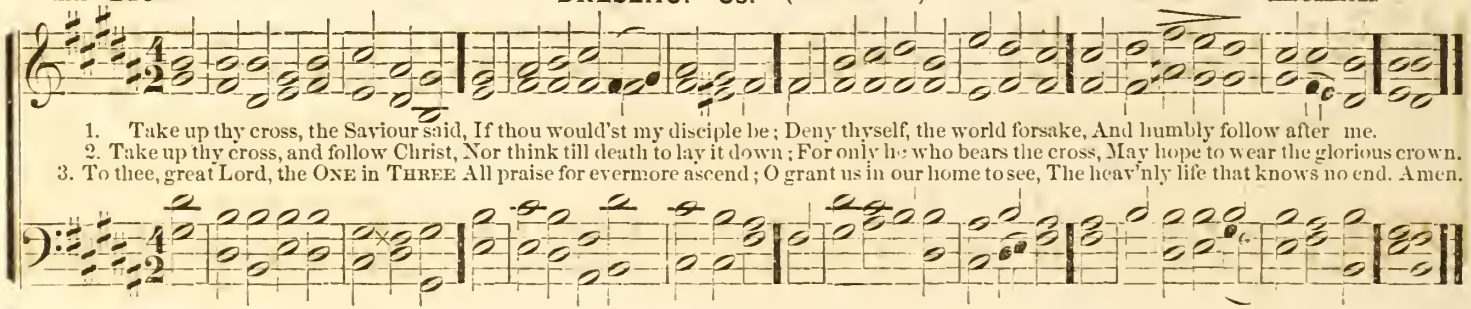
Allegro moderato.

German.

cres.
dim,
stinted day! The hours have passed with stealthy flight, We needs must part, good night, good night!
one and all; We part in hopes of days as bright, As this gone by, good night, good night!
o'er again, To warm the heart, to charm the sight! Gay dreams to all! good night, good night!
1. O mother dear, Je - rusalem, When
2. O happy harbor of God's saints, O
3. O my sweet home, Jerusalem, Thy
shall I come to thee? When shall my sor - rows have an end? Thy joys when shall I see? Thy joys when shall I see?
sweet and pleasant soil! In thee no sor - row can be found, Nor grief, nor care, nor toil, Nor grief, nor care, nor toil.
joys when shall I see?—The king that sit - teth on thy throne, In his fe - li - ci - ty, In his fe - li - ci - ty.

Ex. 139. **SUNRISE. 7s & 6s, 8s & 6s.** (In Unison.) G. H. C.

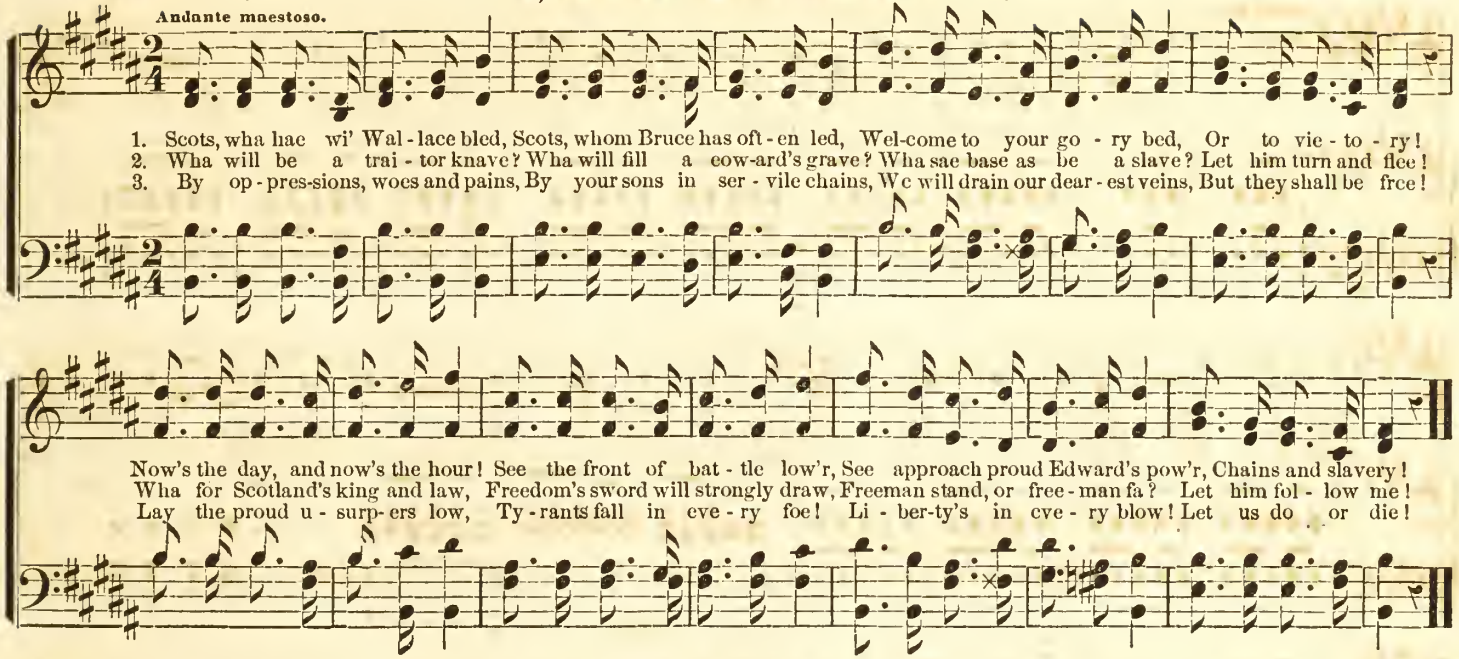

Andantino.
1. The ro-seate hues of ear - ly dawn, The brightness of the day; The crimson of the sun-set sky, How fast they fade a - way.
2. The highest hopes we cher-ish here, How fast they tire and faint; How many a spot de - files the robe, That wraps an earthly saint!
3. Here faith is ours, and heav'nly hope, And grace to lead us higher; But there are per-fect - ness and peace, Beyond our best de-sire.
Oh for the pear-ly gates of heav'n, Oh for the gold-en floor, Oh for the sun of righteousness, That setteth nev-er - more.
Oh for a heart that nev-er sins, Oh for a soul washed white, Oh for a voice to praise our king, Nor weary day nor night.
Oh by thy love and anguish, Lord, And by thy life laid down, Grant that we fall not from thy grace, Nor cast a-way our crown.

Ex. 140. **BRESLAU. 8s.** (In Unison.) Mendelssohn


1. Take up thy cross, the Saviour said, If thou would'st my disciple be; Deny thyself, the world forsake, And humbly follow after me.
2. Take up thy cross, and follow Christ, Nor think till death to lay it down; For only he who bears the cross, May hope to wear the glorious crown.
3. To thee, great Lord, the One in Three All praise for evermore ascend; O grant us in our home to see, The heav'nly life that knows no end. Amen.

Ex. 130. Words by BURNS. **SCOTS, WHA HAE. (Bruce's Address.)**

Andante maestoso.


1. Scots, wha hae wi' Wal - lace bled, Scots, whom Bruce has oft - en led, Wel-come to your go - ry bed, Or to vie - to - ry!
2. Wha will be a trai - tor knave? Wha will fill a cow-ard's grave? Wha sae base as be a slave? Let him turn and flee!
3. By op - pres-sions, woes and pains, By your sons in ser - vile chains, We will drain our dear - est veins, But they shall be free!
Now's the day, and now's the hour! See the front of bat - tle low'r, See approach proud Edward's pow'r, Chains and slavery!
Wha for Scotland's king and law, Freedom's sword will strongly draw, Freeman stand, or free - man fa? Let him fol - low me!
Lay the proud u - surp- ers low, Ty - rants fall in eve - ry foe! Li - ber-ty's in eve - ry blow! Let us do or die!

WARREN'S ADDRESS.

Words by J. PIERPONT.

1.

Stand! the ground's your own, my braves!
Will ye give it up to slaves?
Will ye look for greener graves?
Hope ye mercy still!
What's the mercy despots feel!
Hear it in that battle peal!
Read it in yon bristling steel!
Ask it,—ye who will.

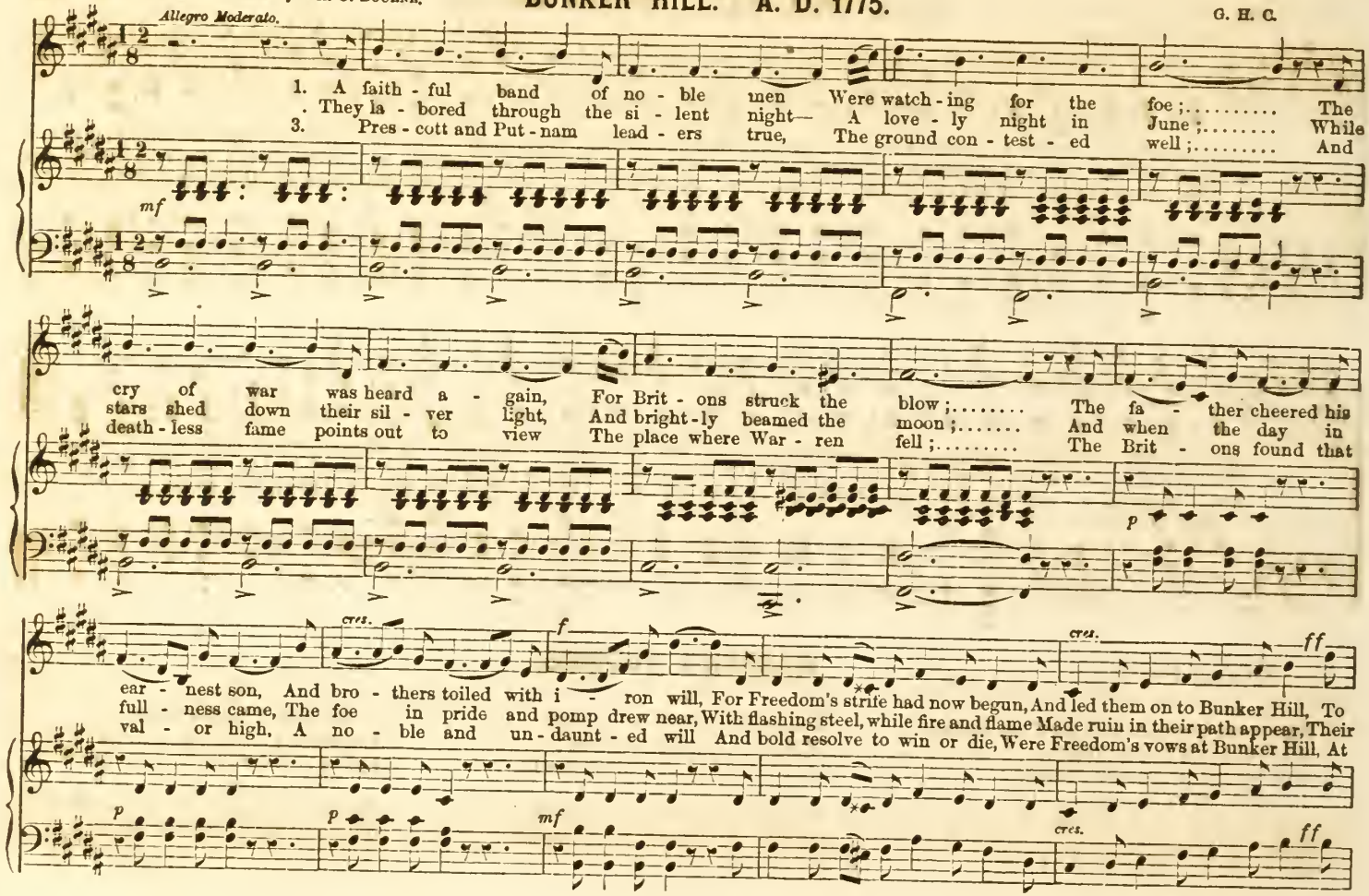
2.

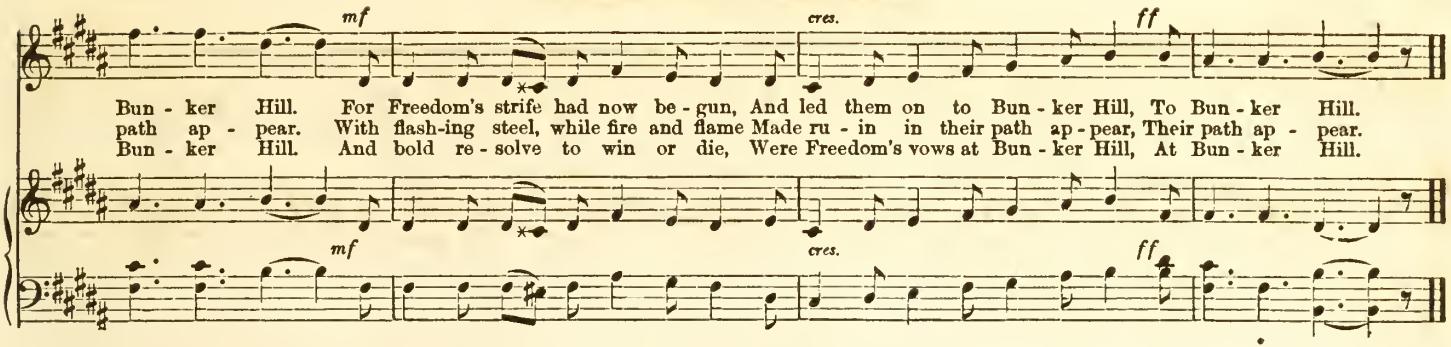
Fear ye foes, who kill for hire?
Will ye to your homes retire!
Look behind you! they're afire!
And before you, see
Who have done it! from the vale
On they come! and will ye quail?
Leaden rain and iron hail?
Let their welcome be!

3.

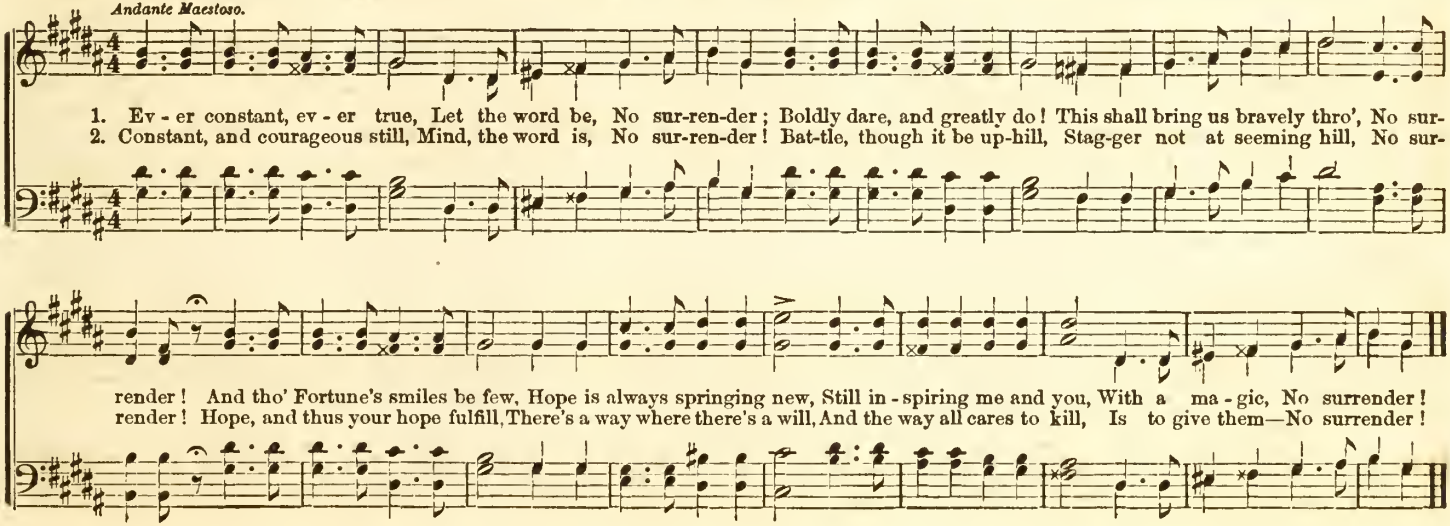
In the God of battles trust!
Die we may,—and die we must:
But oh! where can "dust to dust,"
Be consigned so well,
As where heaven its dews shall shed,
On the martyr'd patriot's bed,
And the rocks shall raise their head,
Of his deeds to tell?

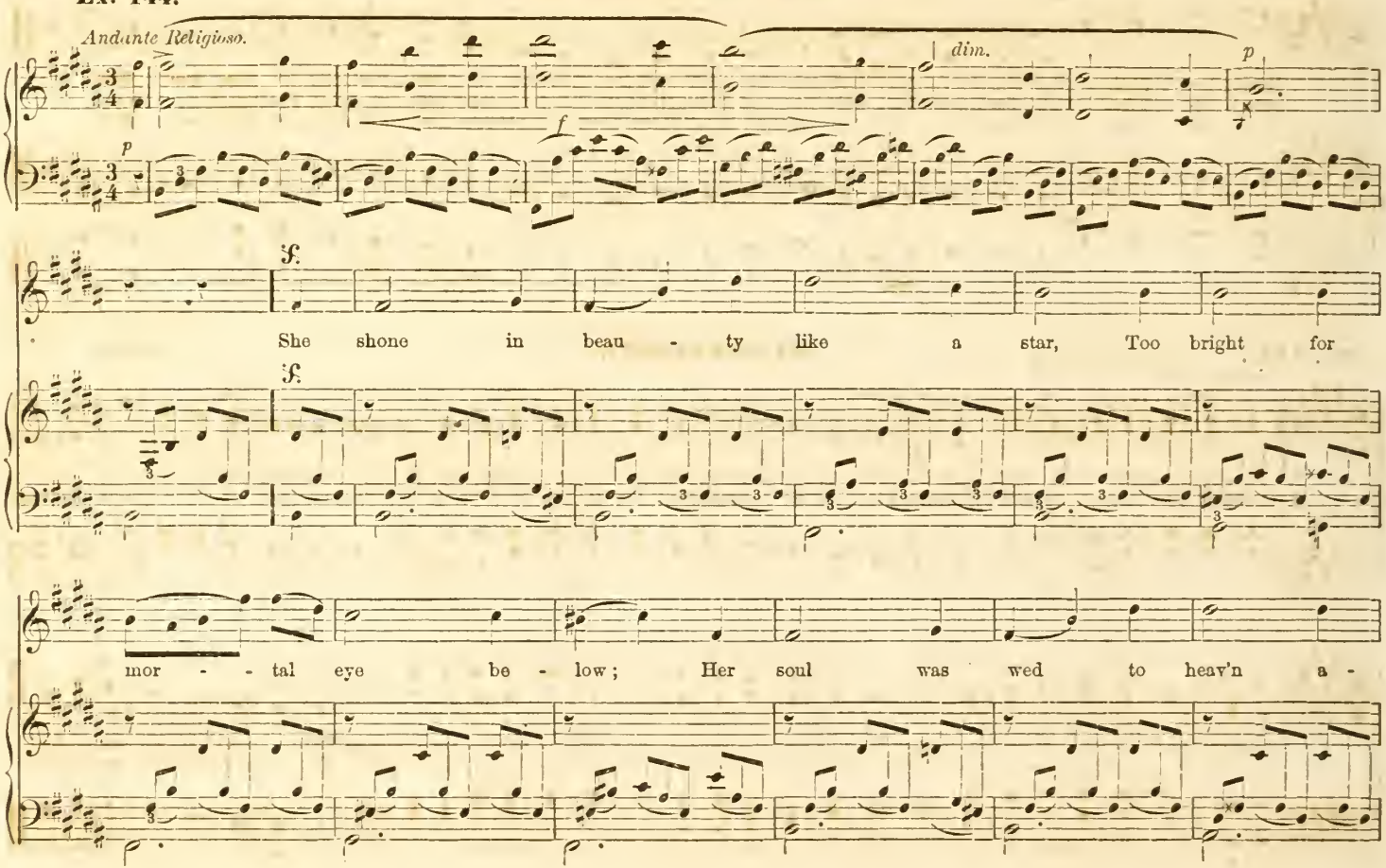
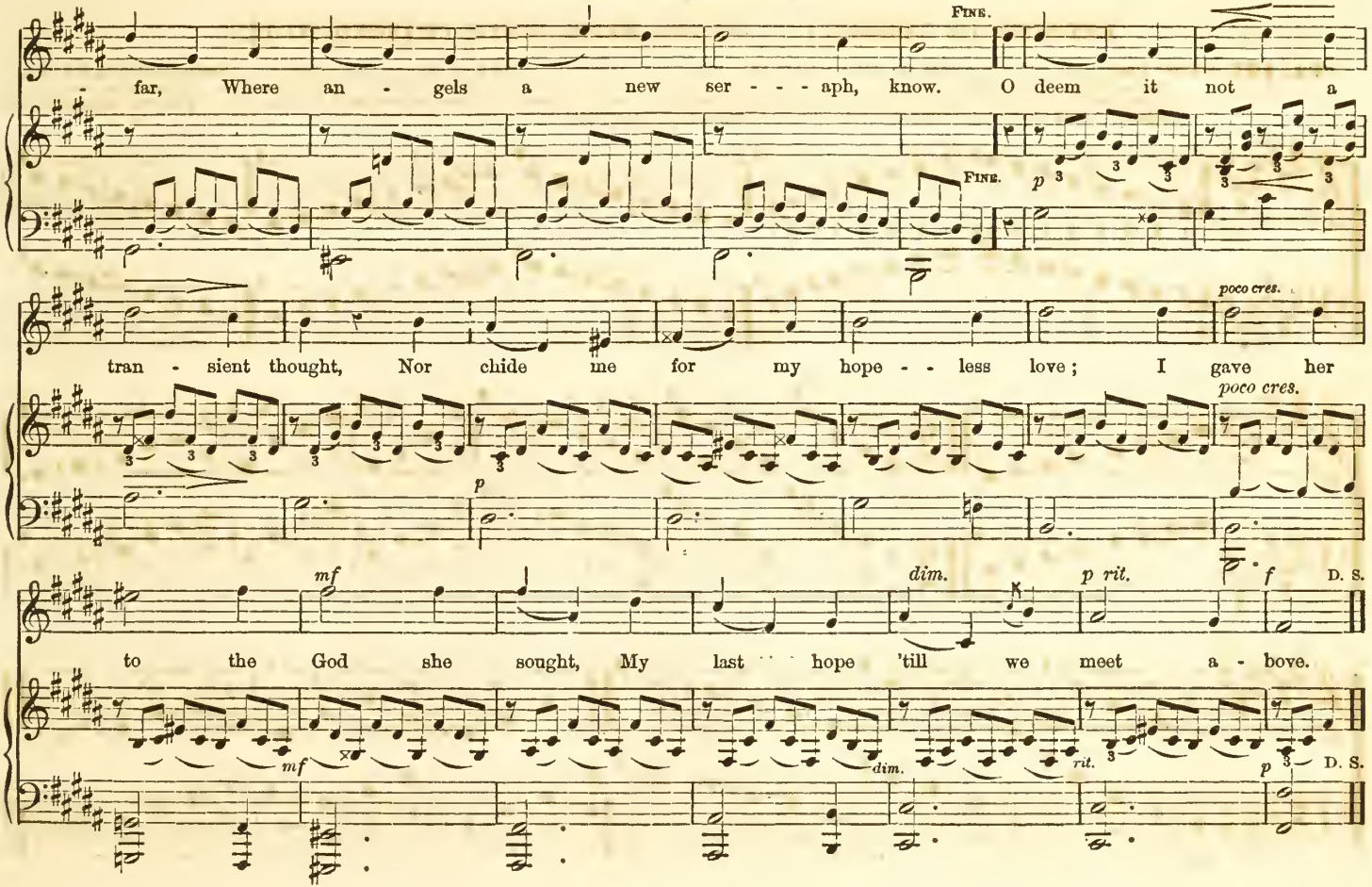
Ex. 142. Words by Wm. O. Bourne. **BUNKER HILL. A. D. 1775.** G. H. C.


Allegro Moderato.
1. A faith - ful band of no - ble men Were watch - ing for the foe;..... The
. They la - bored through the si - lent night— A love - ly night in June;..... While
3. Pres - cott and Put - nam lead - ers true, The ground con - test - ed well;..... And
mf
cry of war was heard a - gain, For Brit - ons struck the blow;..... The fa - ther cheered his
stars shed down their sil - ver light, And bright - ly beamed the moon;..... And when the day in
death - less fame points out to view The place where War - ren fell;..... The Brit - ons found that
p
cres.
f
ear - nest son, And bro - thers toiled with i - ron will, For Freedom's strife had now begun, And led them on to Bunker Hill, To
full - ness came, The foe in pride and pomp drew near, With flashing steel, while fire and flame Made ruin in their path appear, Their
val - or high, A no - ble and un - daunt - ed will And bold resolve to win or die, Were Freedom's vows at Bunker Hill, At
cres.
ff
p
p
mf
cres.
ff


mf
cres.
ff
Bun - ker Hill. For Freedom's strife had now be - gun, And led them on to Bun - ker Hill, To Bun - ker Hill.
path ap - pear. With flash-ing steel, while fire and flame Made ru - in in their path ap - pear, Their path ap - pear.
Bun - ker Hill. And bold re - solve to win or die, Were Freedom's vows at Bun - ker Hill, At Bun - ker Hill.
mf
cres.
ff

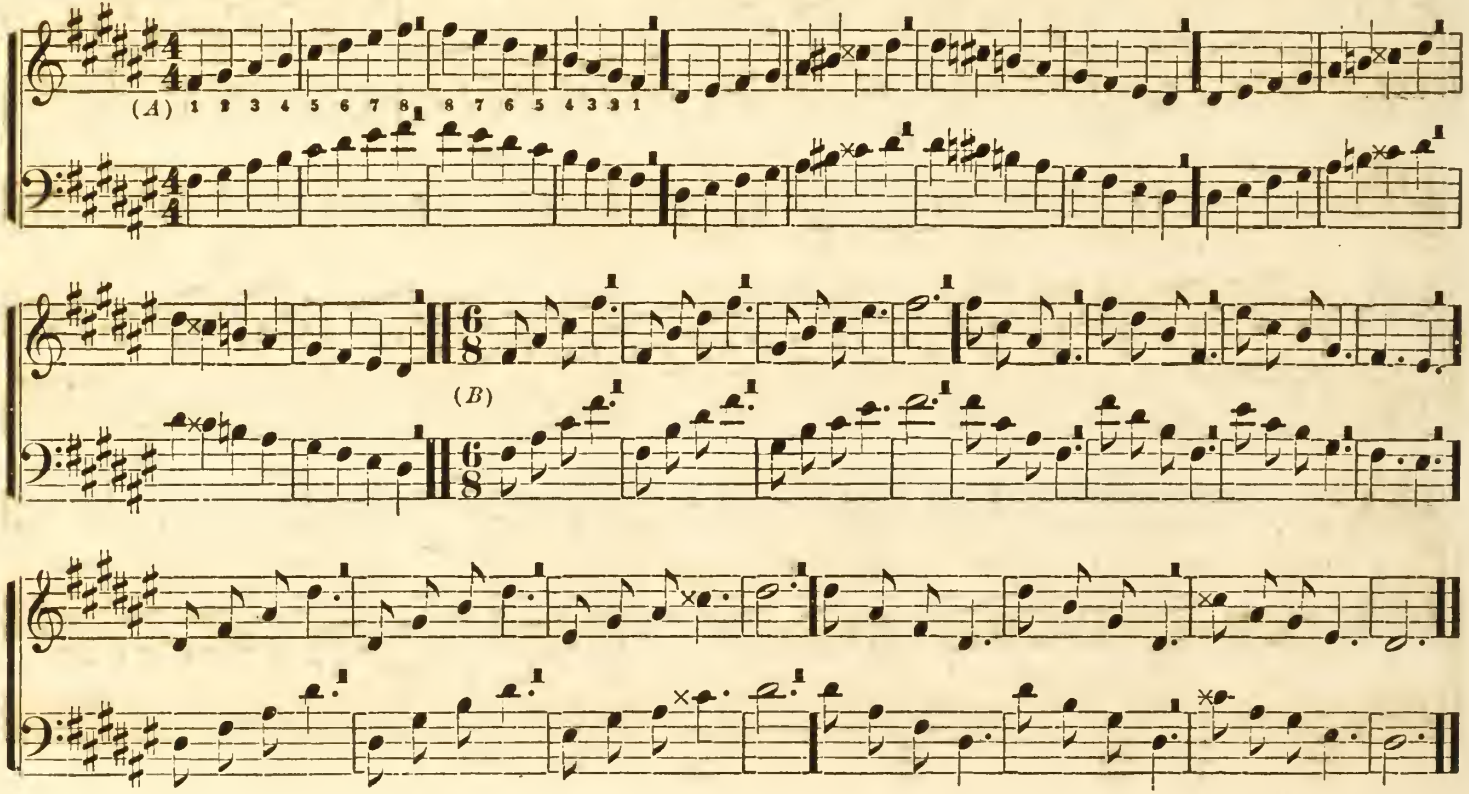
Ex. 143. Words by M. F. Tuppeb. **NO SURRENDER.** G. H. C.


Andante Maestoso.
1. Ev - er constant, ev - er true, Let the word be, No sur-ren-der; Boldly dare, and greatly do! This shall bring us bravely thro', No sur-
2. Constant, and courageous still, Mind, the word is, No sur-ren-der! Bat-tle, though it be up-hill, Stag-ger not at seeming hill, No sur-
render! And tho' Fortune's smiles be few, Hope is always springing new, Still in - spiring me and you, With a ma - gic, No surrender!
render! Hope, and thus your hope fulfill, There's a way where there's a will, And the way all cares to kill, Is to give them—No surrender!

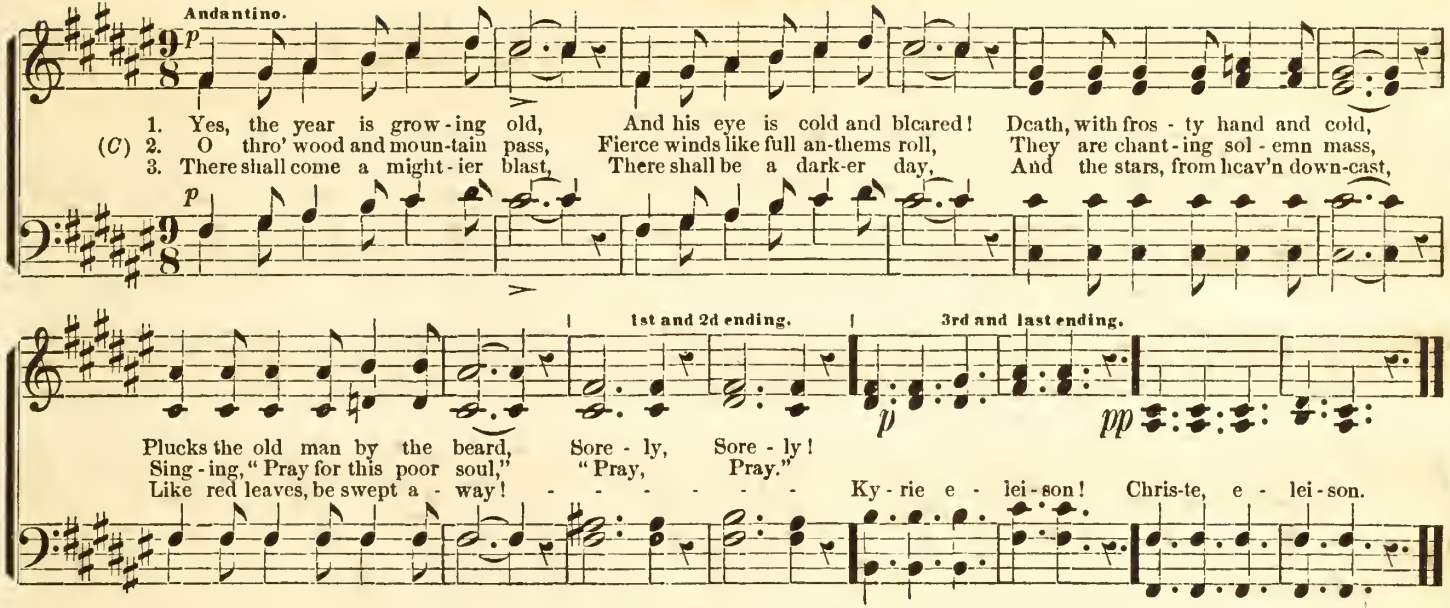
Ex. 144.

Andante Religioso.
dim.
She shone in beau - ty like a star, Too bright for
mor - - tal eye be - low; Her soul was wed to heav'n a -

FINE.
far, Where an - gels a new ser - - - aph, know. O deem it not a
FINE.
p
poco cres.
tran - sient thought, Nor chide me for my hope - - less love; I gave her
poco cres.
p
mf
dim.
p rit.
f
D. S.
to the God she sought, My last hope 'till we meet a - bove.
mf
dim.
rit.
p
D. S.

LESSON XI.

KEY-NOTE, OR NUMBER ONE OF THE MAJOR SCALE, CHANGED TO F♯

Ex. 137.—A new sharp, E♯, is required to make the Major Scale of F♯ complete. The relative minor is D♯, the Melodic form of which requires accidental B♯ and C𝄪 ascending, and accidental C♯ and B♮, descending; and the Harmonic form of which requires B♯ and C𝄪 ascending and descending. Teacher requires pupils to name each letter of the major and both forms of the minor scales; to write exercises A, B, and Soprano and Alto parts of C. Sing with numerals and syllables.—Look out for strict beating in four-fold, six-fold and nine-fold measure.

Words by LONGFELLOW.

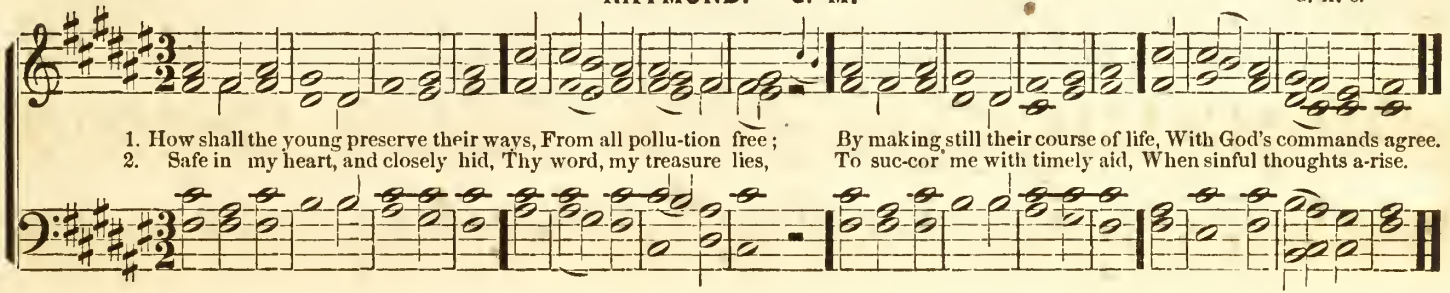
YES, THE YEAR IS GROWING OLD. 7s.

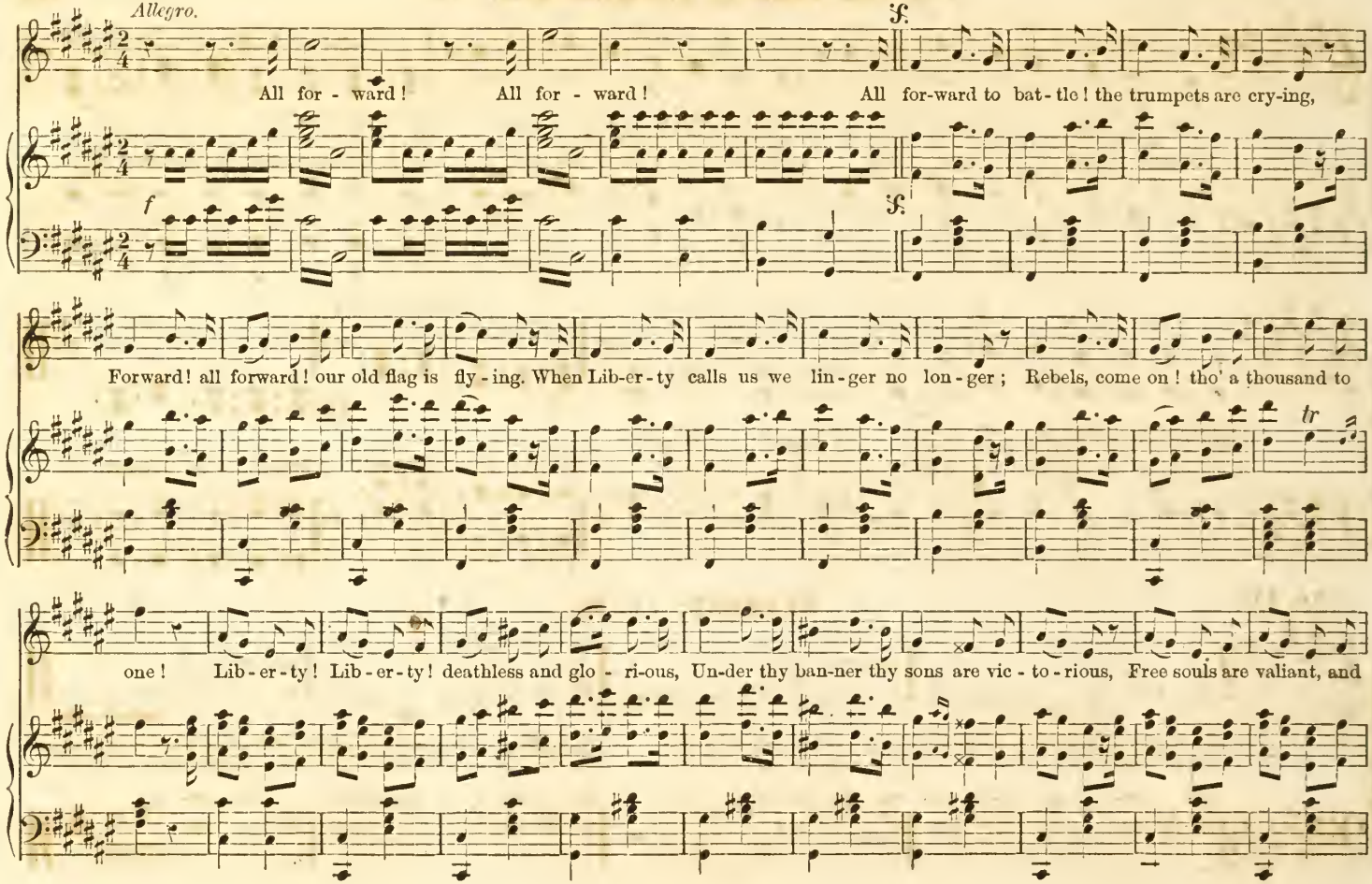
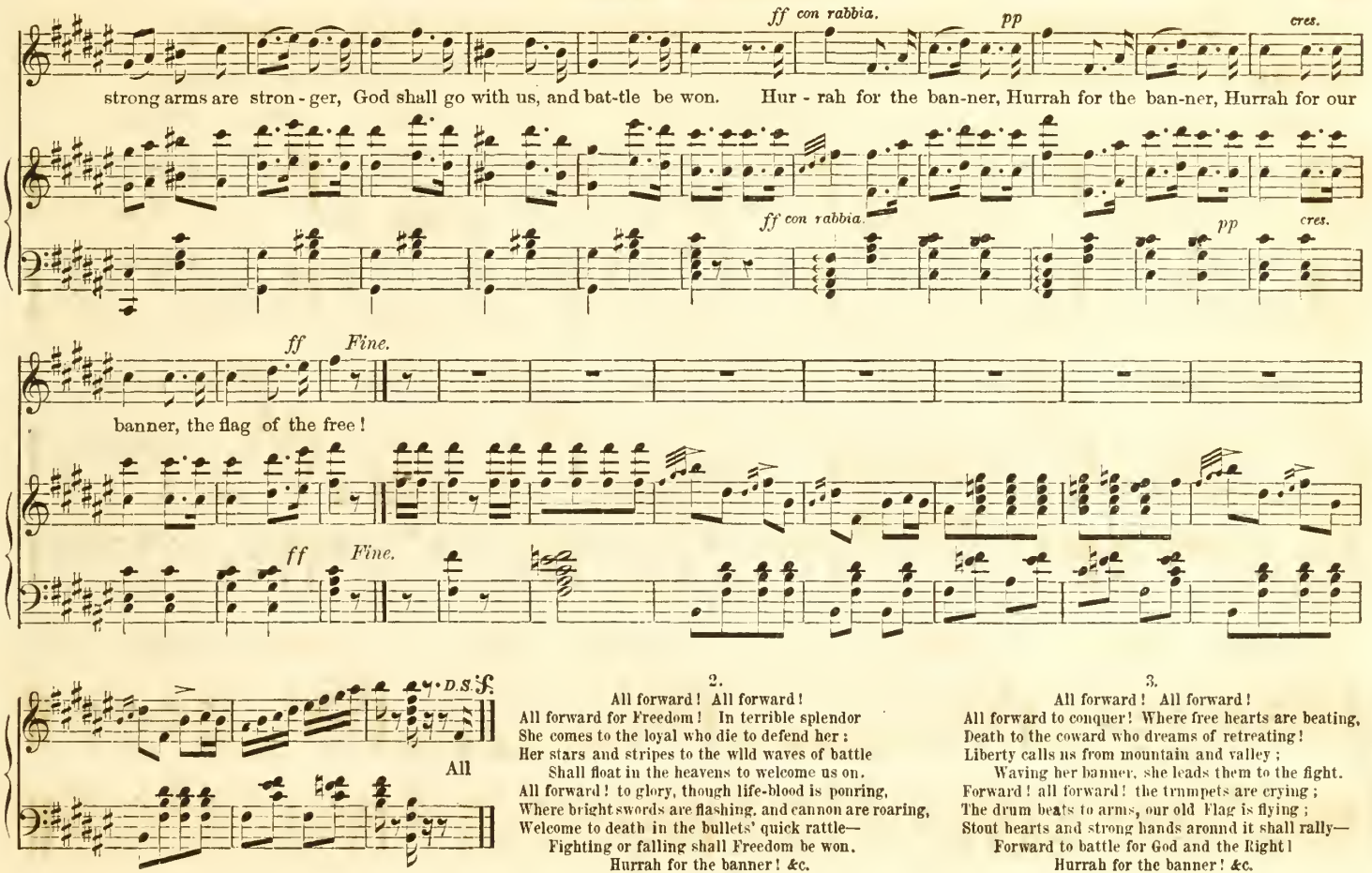
Andantino.

1. Yes, the year is grow-ing old, And his eye is cold and bleared! Death, with fros-ty hand and cold,
(C) 2. O thro' wood and moun-tain pass, Fierce winds like full an-thems roll, They are chant-ing sol-emn mass,
3. There shall come a might-ier blast, There shall be a dark-er day, And the stars, from heav'n down-cast,
1st and 2d ending.
3rd and last ending.
Plucks the old man by the beard, Sore-ly, Sore-ly!
Sing-ing, "Pray for this poor soul," "Pray, Pray."
Like red leaves, be swept a-way! Ky-rie e-lei-son! Chris-te, e-lei-son.

No. 146.

RAYMOND. C. M.

G. H. C.


1. How shall the young preserve their ways, From all pollu-tion free; By making still their course of life, With God's commands agree.
2. Safe in my heart, and closely hid, Thy word, my treasure lies, To succor me with timely aid, When sinful thoughts a-rise.

ALL FORWARD! Garibaldi Hymn.

Allegro.
All for - ward! All for - ward! All for-ward to bat-tle! the trumpets are cry-ing,
Forward! all forward! our old flag is fly-ing. When Lib-er-ty calls us we lin-ger no lon-ger; Rebels, come on! tho' a thousand to
one! Lib-er-ty! Lib-er-ty! deathless and glo - ri-ous, Un-der thy ban-ner thy sons are vic - to-rious, Free souls are valiant, and

2.

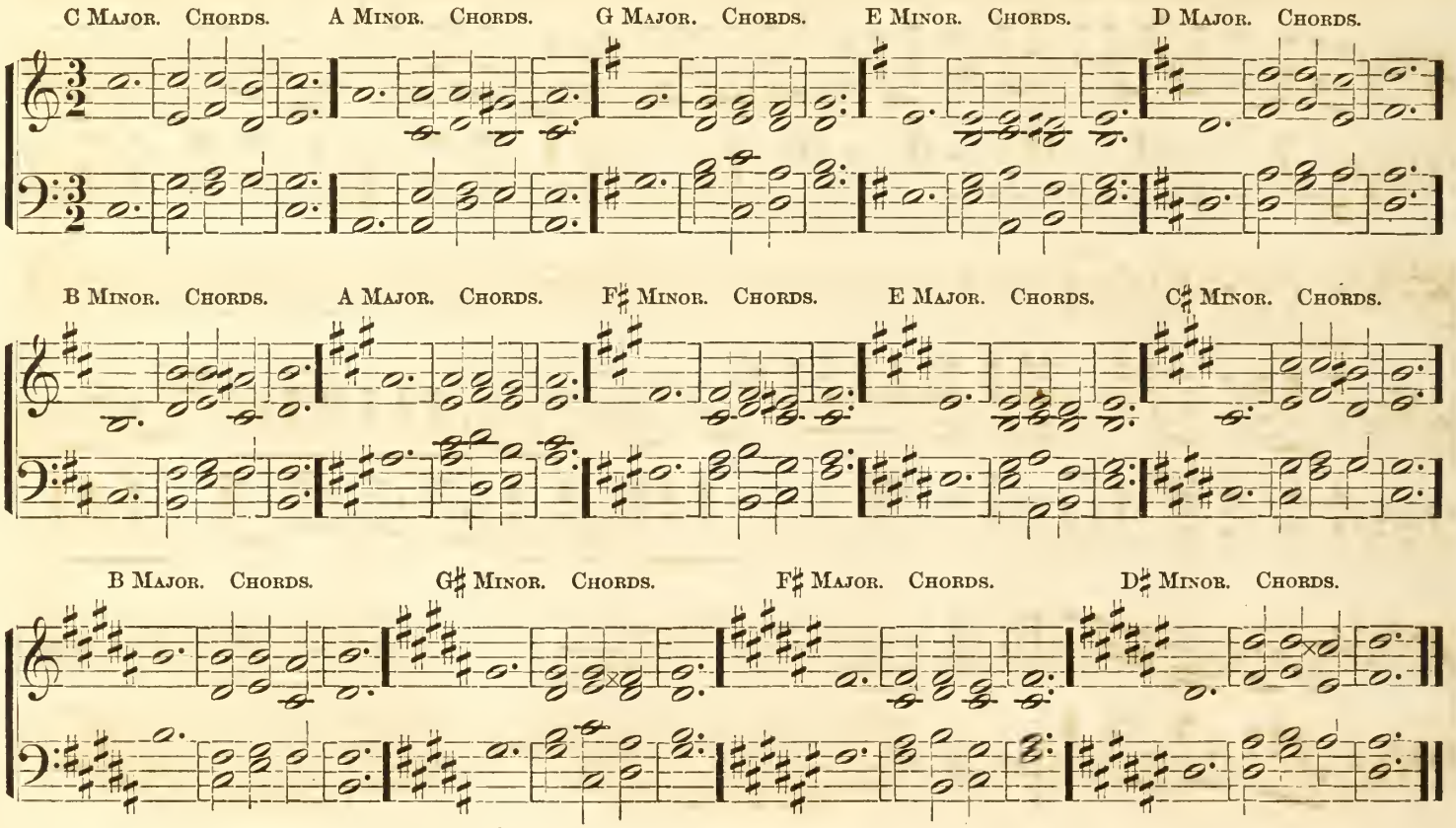
All forward! All forward!
All forward for Freedom! In terrible splendor
She comes to the loyal who die to defend her;
Her stars and stripes to the wild waves of battle
Shall float in the heavens to welcome us on.
All forward! to glory, though life-blood is pouring,
Where bright swords are flashing, and cannon are roaring,
Welcome to death in the bullets' quick rattle—
Fighting or falling shall Freedom be won.
Hurrah for the banner! &c.

3.

All forward! All forward!
All forward to conquer! Where free hearts are beating,
Death to the coward who dreams of retreating!
Liberty calls us from mountain and valley;
Waving her banner, she leads them to the fight.
Forward! all forward! the trumpets are crying;
The drum beats to arms, our old Flag is flying;
Stout hearts and strong hands around it shall rally—
Forward to battle for God and the Right!
Hurrah for the banner! &c.

LESSON XII.

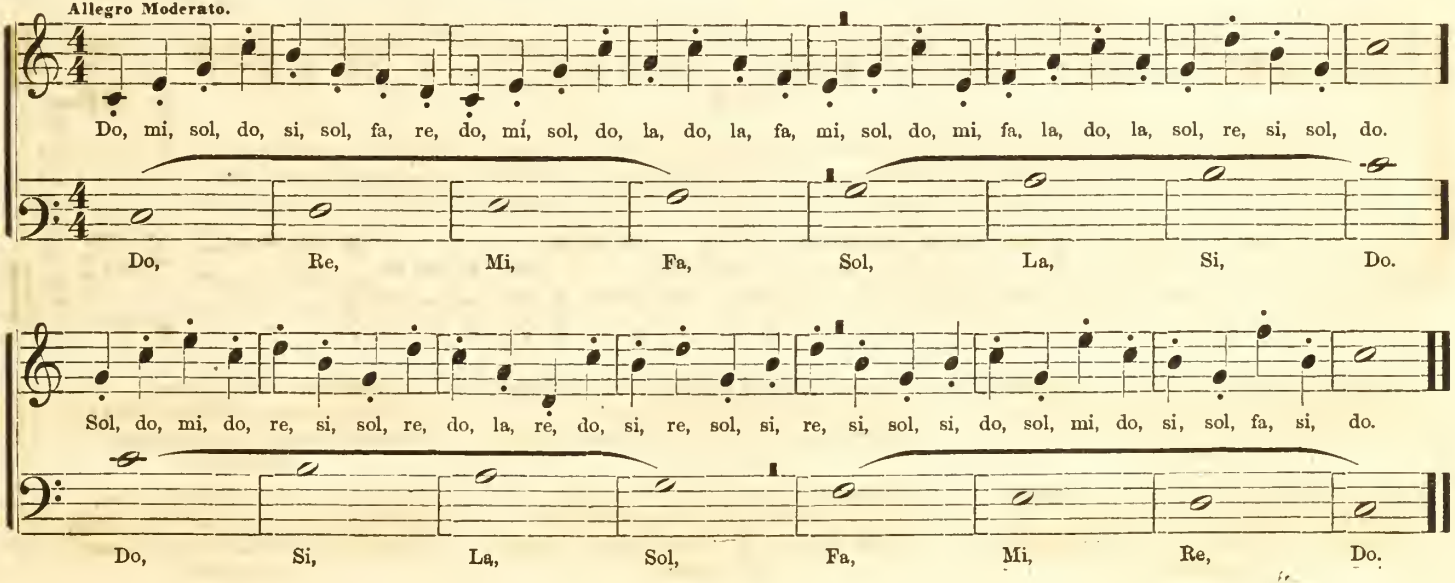
RECAPITULATION OF KEY-NOTES AND FUNDAMENTAL CHORDS, MAJOR AND MINOR.

Ex. 148.—Teacher requires the lesson to be written, and the names of the key-notes and each letter of the chords to be memorized.

OBSERVATION.—By ascending a major sixth, or descending a minor third, in any major scale, we find the key-note of the relative minor; and by ascending a perfect fifth, or descending a perfect fourth, in any major scale, we find the key-note next in the order of sharps. In each case, whether major or minor, the seventh from the new key-note must be augmented a half-tone, to make the scale complete. This is a rule without exception. In treating of the transposition, or changing the place of the key-note, it is not entirely correct, to say that "*sharp four* transposes the scale a *fifth*;" because the augmentation of the fourth sometimes presents itself by a *sharp*, sometimes by a *double sharp*, sometimes by a *natural*, and sometimes by no chromatic sign at all.

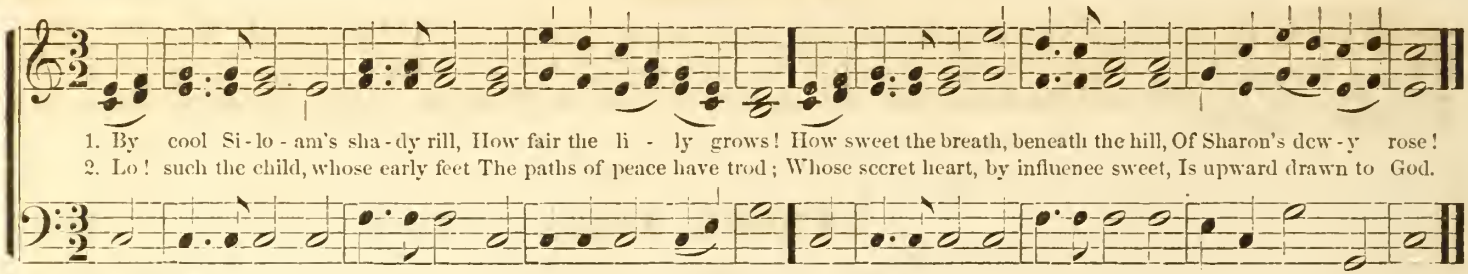
LESSON XIII.

SCALE ACCOMPANIED.

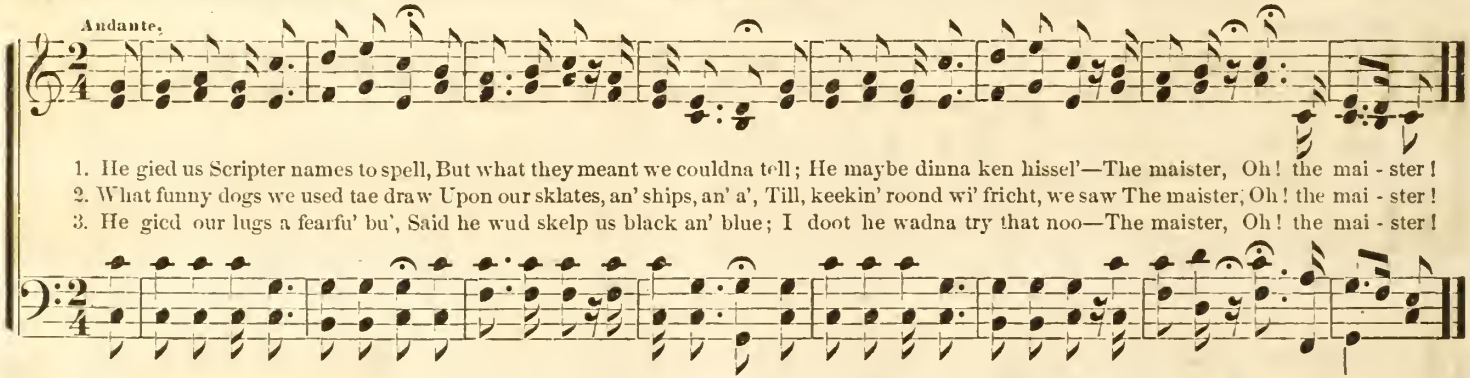
TOM COOKE.

EX. 149.—Teacher exchanges parts with pupils, and afterward divides the class, requiring half to sing the scale, and half the accompaniment, and *vice versa*. Sing with *la* as well as with syllables.

Allegro Moderato.
Do, mi, sol, do, si, sol, fa, re, do, mi, sol, do, la, do, la, fa, mi, sol, do, mi, fa, la, do, la, sol, re, si, sol, do.
Do, Re, Mi, Fa, Sol, La, Si, Do.
Sol, do, mi, do, re, si, sol, re, do, la, re, do, si, re, sol, si, re, si, sol, si, do, sol, mi, do, si, sol, fa, si, do.
Do, Si, La, Sol, Fa, Mi, Re, Do.

Ex. 150. **HEBER. C. M.** KINGSLEY.


1. By cool Si-lo-am's sha-dy rill, How fair the li - ly grows! How sweet the breath, beneath the hill, Of Sharon's dew-y rose!
2. Lo! such the child, whose early feet The paths of peace have trod; Whose secret heart, by influence sweet, Is upward drawn to God.

Ex. 151. Words by JOSEPH TEENAN. **THE MAISTER.** G. H. C.


Andante.
1. He gied us Scripter names to spell, But what they meant we couldna tell; He maybe dinna ken hissel'—The maister, Oh! the mai - ster!
2. What funny dogs we used tae draw Upon our sklates, an' ships, an' a', Till, keekin' roond wi' fricht, we saw The maister, Oh! the mai - ster!
3. He gied our lugs a fearfu' bu', Said he wud skelp us black an' blue; I doot he wadna try that noo—The maister, Oh! the mai - ster!

4. We mind them weel, his lang black tawse,
They nippit sair like parten's claws;
A crabbit little man he was—
The maister.

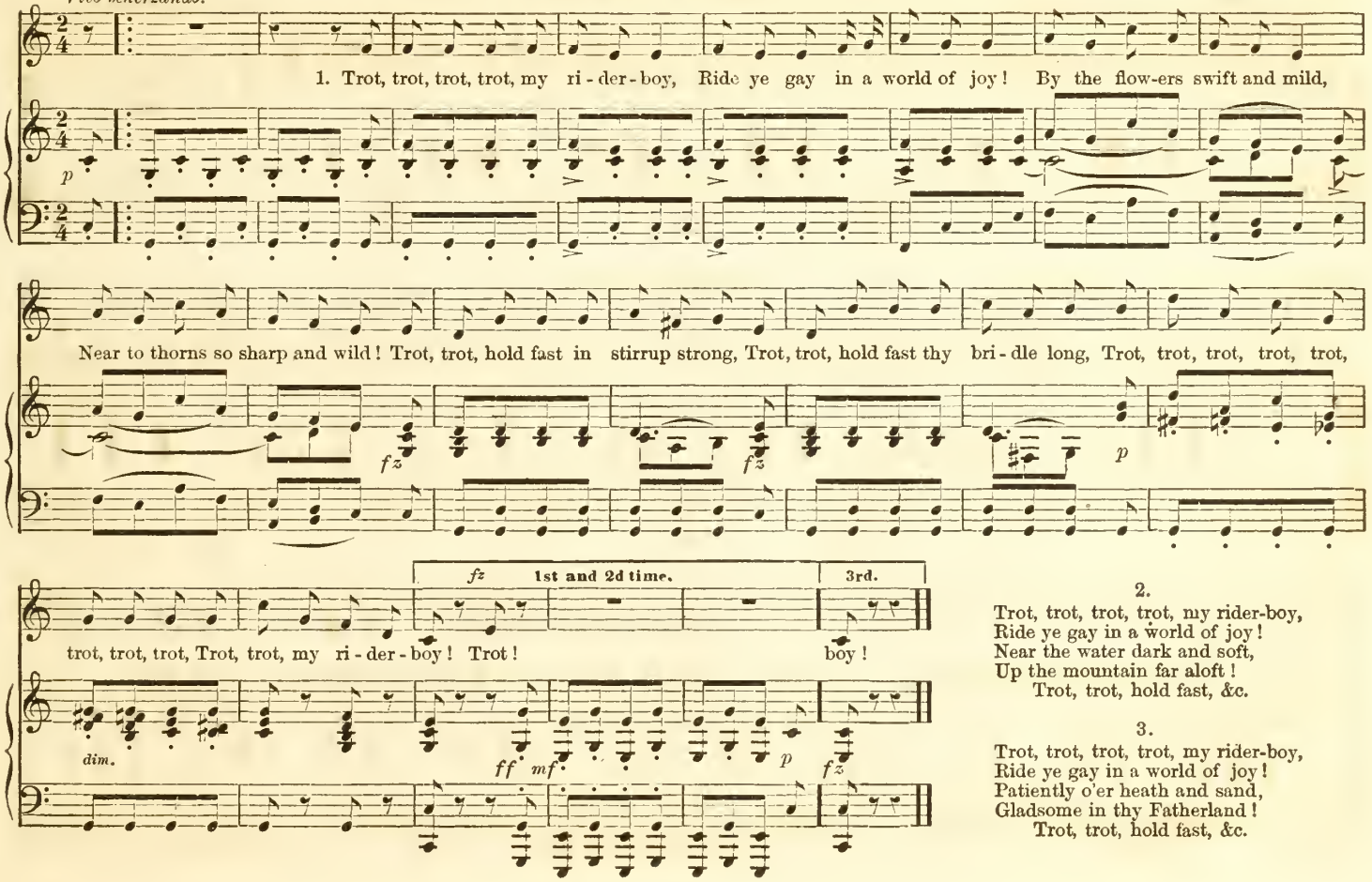
5. He birled me roond like Nanny's wheel,
Said he was tellt to lick me weel;
He seemed tae like tae hear me squeal—
The maister.

6. His plump roond cheeks as red's the rose,
His twinklin' een an' redder nose,
Showed that he suppit mair than brose—
The maister.

7. He opened ay the schule wi' prayer,
An' psalms an' questions gied us mair
Than what we thocht was proper there—
The maister.

8. An' after time an' siller spent,
We left as wise as when we went;
It wasna muckle that he kent—
The maister.

9. It's forty years noo since that day,
An' Time, whase besom's ay at play,
'Mang other things, has soopt away
The maister.

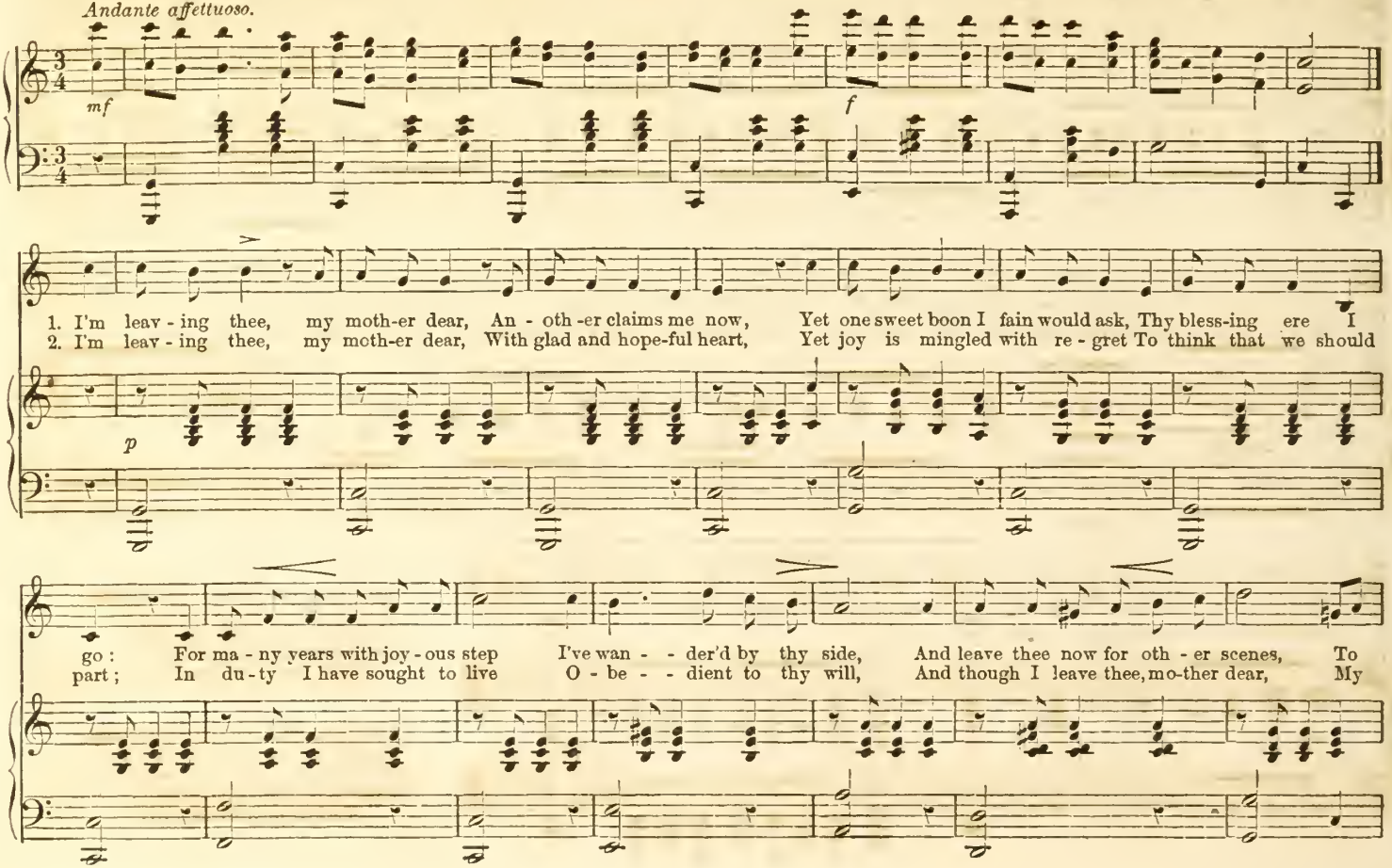
Vivo scherzando.

1. Trot, trot, trot, trot, my ri - der - boy, Ride ye gay in a world of joy! By the flow-ers swift and mild,
p
Near to thorns so sharp and wild! Trot, trot, hold fast in stirrup strong, Trot, trot, hold fast thy bri - dle long, Trot, trot, trot, trot, trot,
fz
fz
p
fz 1st and 2d time. 3rd.
trot, trot, trot, Trot, trot, my ri - der - boy! Trot! boy!
dim.
ff mf
p
fz

2.
Trot, trot, trot, trot, my rider-boy,
Ride ye gay in a world of joy!
Near the water dark and soft,
Up the mountain far aloft!
Trot, trot, hold fast, &c.

3.
Trot, trot, trot, trot, my rider-boy,
Ride ye gay in a world of joy!
Patiently o'er heath and sand,
Gladsome in thy Fatherland!
Trot, trot, hold fast, &c.

I'M LEAVING THEE, MY MOTHER DEAR.

Ex. 153. Words by J. H. Eccles. Music by George Barker.

Andante affettuoso.

mf
f
p
1. I'm leav - ing thee, my moth-er dear, An - oth -er claims me now, Yet one sweet boon I fain would ask, Thy bless-ing ere I go:
2. I'm leav - ing thee, my moth-er dear, With glad and hope-ful heart, Yet joy is mingled with re - gret To think that we should part;
For ma - ny years with joy - ous step I've wan - - der'd by thy side, And leave thee now for oth - er scenes, To
In du-ty I have sought to live O - be - - dient to thy will, And though I leave thee, mo-ther dear, My

be a fair young bride. I'm leav - ing thee, my moth - er dear, An - oth - er claims me now, Yet one sweet boon I
love will lin - ger still. I'm leav - ing thee, my moth - er dear, With glad and hope - ful heart, Yet joy is min - gled

fain would ask, Thy bless - ing ere I go.
with re - gret To think that we should part.

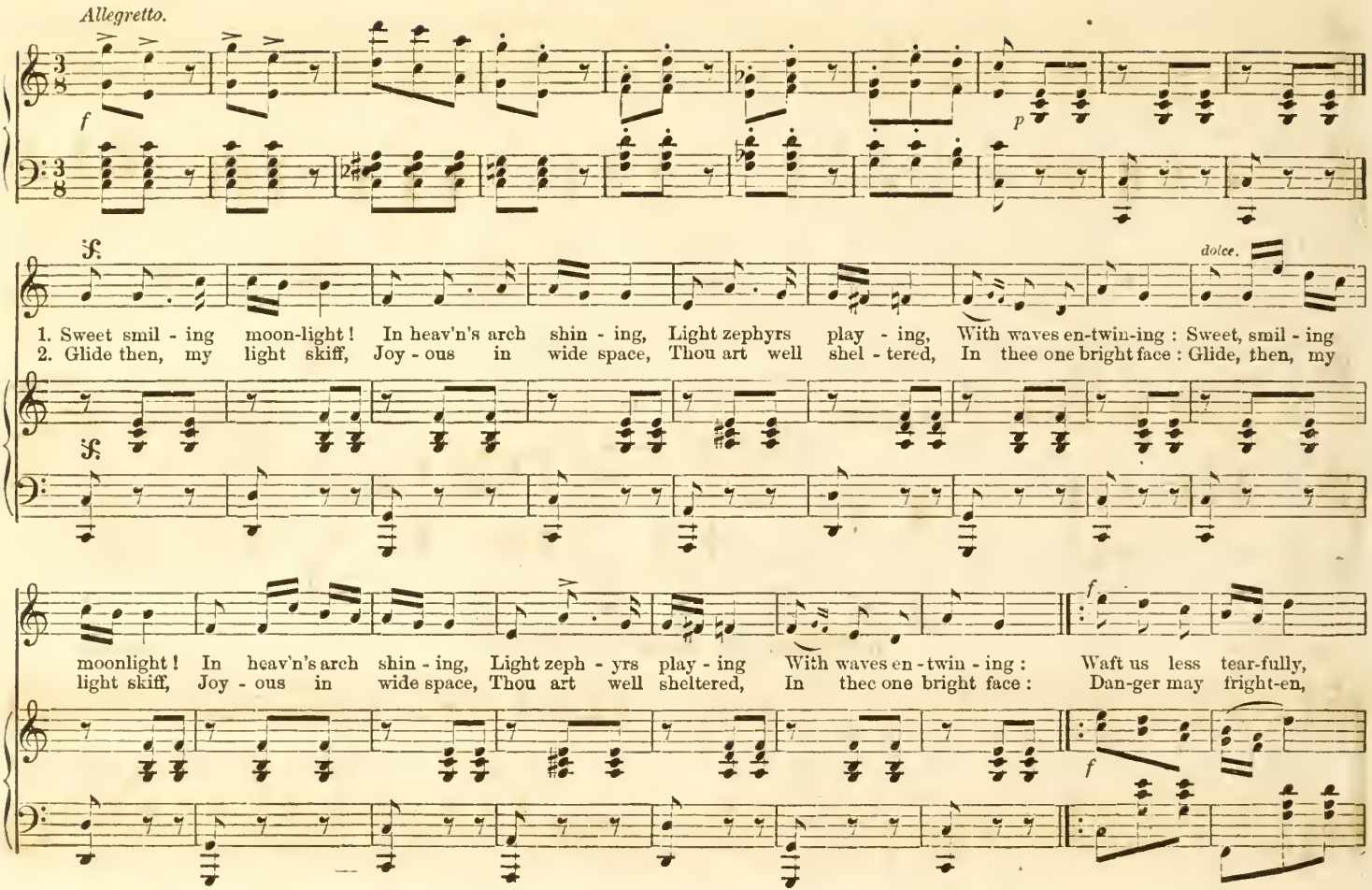
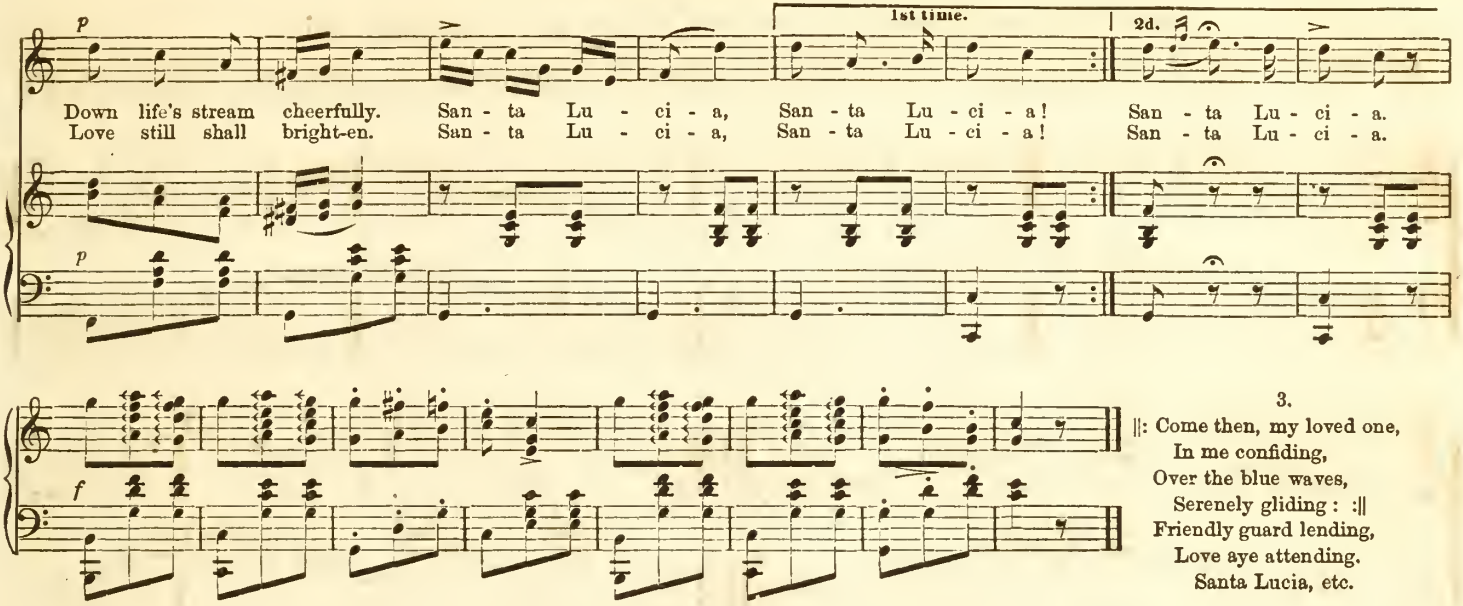
3.
I'm leaving thee, me mother dear,
In other scenes to roam,
To youthful friends I bid adieu,
My childhood's happy home:
Themarriage bells ring gaily forth,
A fond heart waits for me,
Adieu, adieu, my mother dear,
For now I'm leaving thee.

Ex. 154.

WINCHESTER NEW. (In Unison.)

Crasselius, A. D. 1650.

1. Ride on! ride on in ma - jes - ty! Hark! all the tribes Ho - san - na cry; O Sav - iour meek, pur - sue thy road, With palms and scattered garments strow'd.
2. Ride on! ride on in ma - jes - ty! In low - ly pomp, ride on to die; Bow Thy meek head to mor - tal pain, Then take, O God, thy power and reign.

SANTA LUCIA. Neapolitan Song.

Allegretto.
f
p
dolce.
1. Sweet smil - ing moon-light! In heav'n's arch shin - ing, Light zephyrs play - ing, With waves en-twin-ing: Sweet, smil - ing
2. Glide then, my light skiff, Joy - ous in wide space, Thou art well shel - tered, In thee one bright face: Glide, then, my
moonlight! In heav'n's arch shin - ing, Light zeph - yrs play - ing With waves en - twin - ing: Waft us less tear-fully,
light skiff, Joy - ous in wide space, Thou art well sheltered, In thee one bright face: Dan-ger may fright-en,

1st time.
2d.
Down life's stream cheerfully. San - ta Lu - ci - a, San - ta Lu - ci - a! San - ta Lu - ci - a.
Love still shall bright-en. San - ta Lu - ci - a, San - ta Lu - ci - a! San - ta Lu - ci - a.

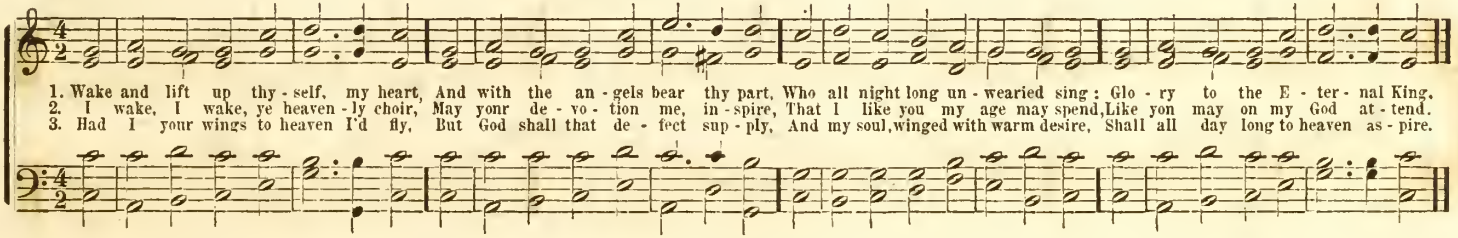
3.

‖: Come then, my loved one,
In me confiding,
Over the blue waves,
Serenely gliding : :‖
Friendly guard lending,
Love aye attending.
Santa Lucia, etc.

Ex. 156.

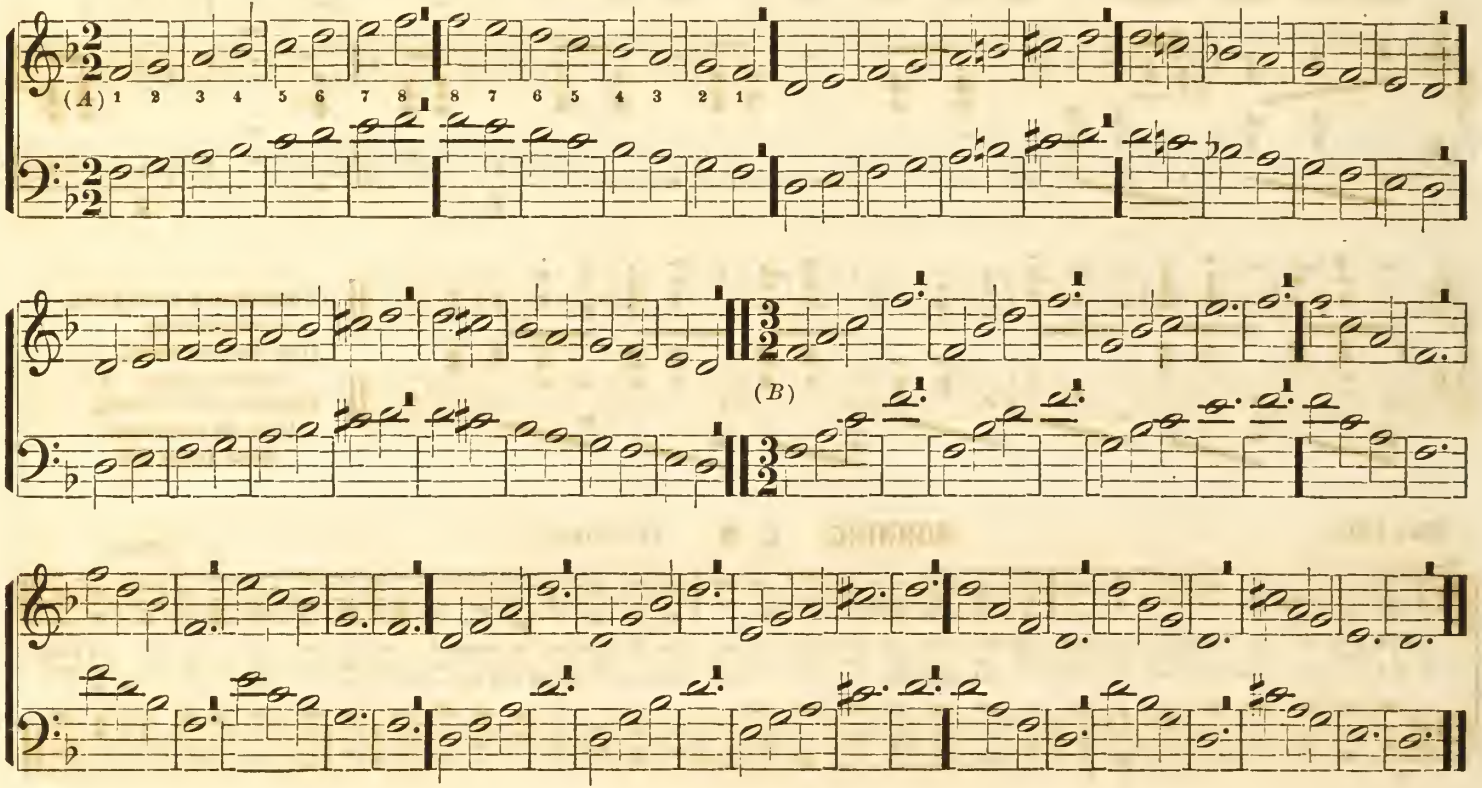
MORNING. L. M. (In Unison.)

REDHEAD.

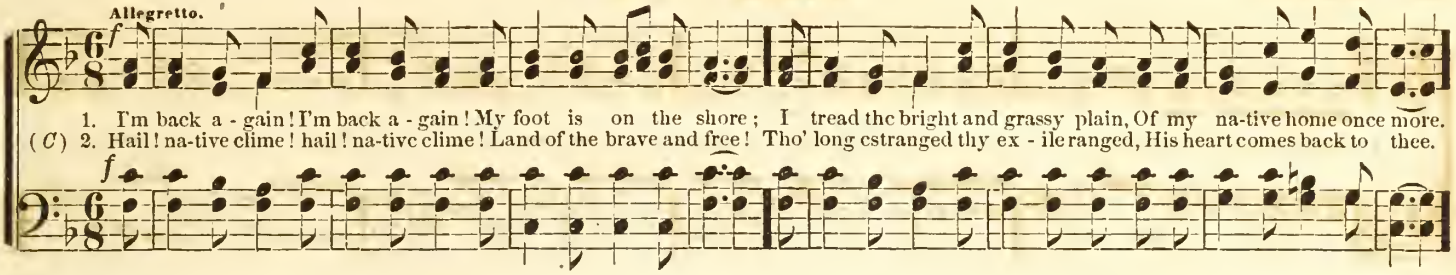

1. Wake and lift up thy - self, my heart, And with the an - gels bear thy part, Who all night long un - wearied sing : Glo - ry to the E - ter - nal King.
2. I wake, I wake, ye heaven - ly choir, May your de - vo - tion me, in - spire, That I like you my age may spend, Like you may on my God at - tend.
3. Had I your wings to heaven I'd fly, But God shall that de - fect sup - ply, And my soul, winged with warm desire, Shall all day long to heaven as - pire.

LESSON XIV.

KEY-NOTE, OR NUMBER ONE OF THE MAJOR SCALE CHANGED TO F.

Ex. 157.—A new flat, B♭, is necessary to make the Major Scale of F complete. The relative minor is D, the Melodic form of which requires accidental B♮ and C♯ ascending, and accidental C♮ and B♭, descending; and the Harmonic form of which requires B♭ and C♯ ascending and descending. Pupils write exercises *A*, *B*, and Soprano and Alto parts of *C*.

Words by ELIZA COOK.

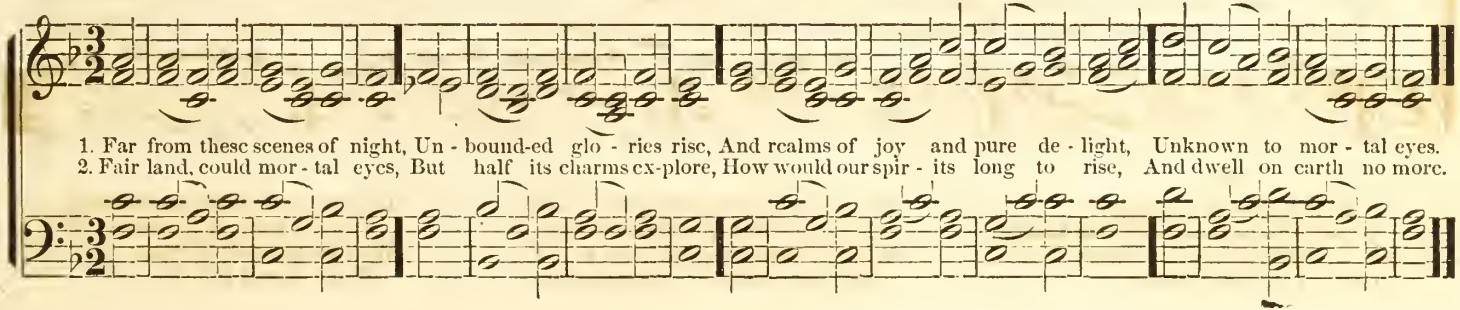
MY NATIVE HOME.

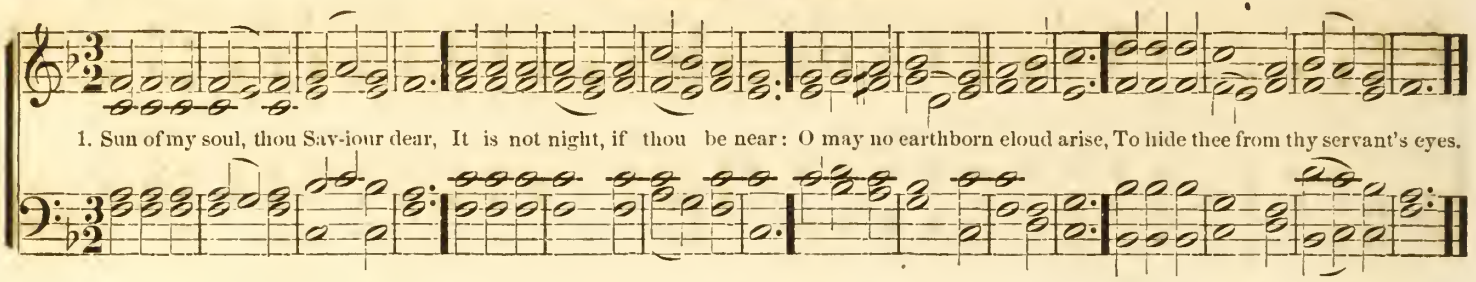

Allegretto.
f
1. I'm back a - gain! I'm back a - gain! My foot is on the shore; I tread the bright and grassy plain, Of my na-tive home once more.
(C) 2. Hail! na-tive clime! hail! na-tive clime! Land of the brave and free! Tho' long estranged thy ex - ile ranged, His heart comes back to thee.
p
My ear - ly friends! my ear-ly friends! O will they love me now? With a dark - ened tinge up - on my cheek, And scars upon my brow.
I'm back a - gain! I'm back a - gain! My foot is on the shore; I tread the bright and grassy plain Of my native home once more.

Ex. 158.

DENNIS. S. M.

NAGELI.


1. Far from these scenes of night, Un - bound-ed glo - ries rise, And realms of joy and pure de - light, Unknown to mor - tal eyes.
2. Fair land, could mor - tal eyes, But half its charms ex-plore, How would our spir - its long to rise, And dwell on earth no more.

Ex. 159. (Evening.) **HURSLEY. L. M.** German.

1. Sun of my soul, thou Sav-iour dear, It is not night, if thou be near: O may no earthborn cloud arise, To hide thee from thy servant's eyes.

2.

When the soft dews of kindly sleep,
My wearied eyelids gently steep,
Be my last thought, how sweet to rest,
For ever on my Saviour's breast.

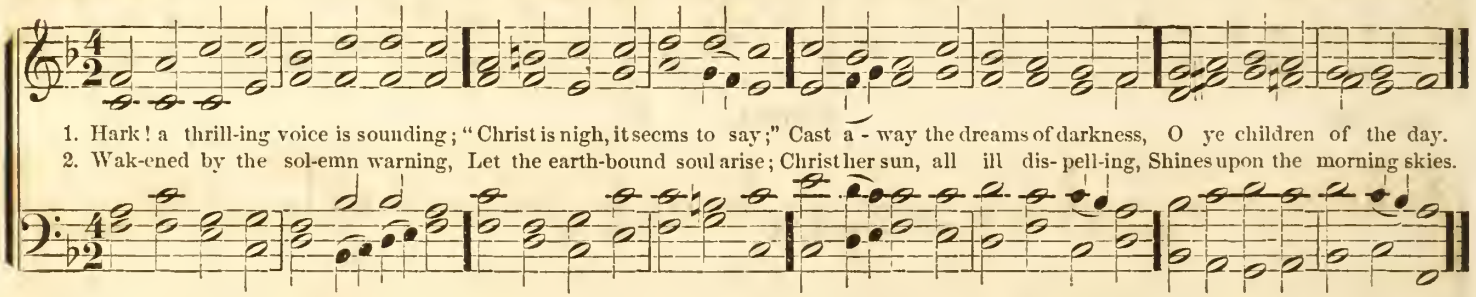
3.

Abide with me from morn till eve,
For without thee I cannot live;
Abide with me when night is nigh,
For without thee I dare not die.

4.

Come near and bless us when we wake,
Ere through the world our way we take;
Till in the ocean of thy love,
We lose ourselves in heaven above.

Ex. 160. (Advent.) **MERTON. 8s & 7s.** (In Unison.) W. H. Monk.


1. Hark! a thrill-ing voice is sounding; "Christ is nigh, it seems to say;" Cast a - way the dreams of darkness, O ye children of the day.
2. Wak-ened by the sol-emn warning, Let the earth-bound soul arise; Christ her sun, all ill dis- pell-ing, Shines upon the morning skies.

3.

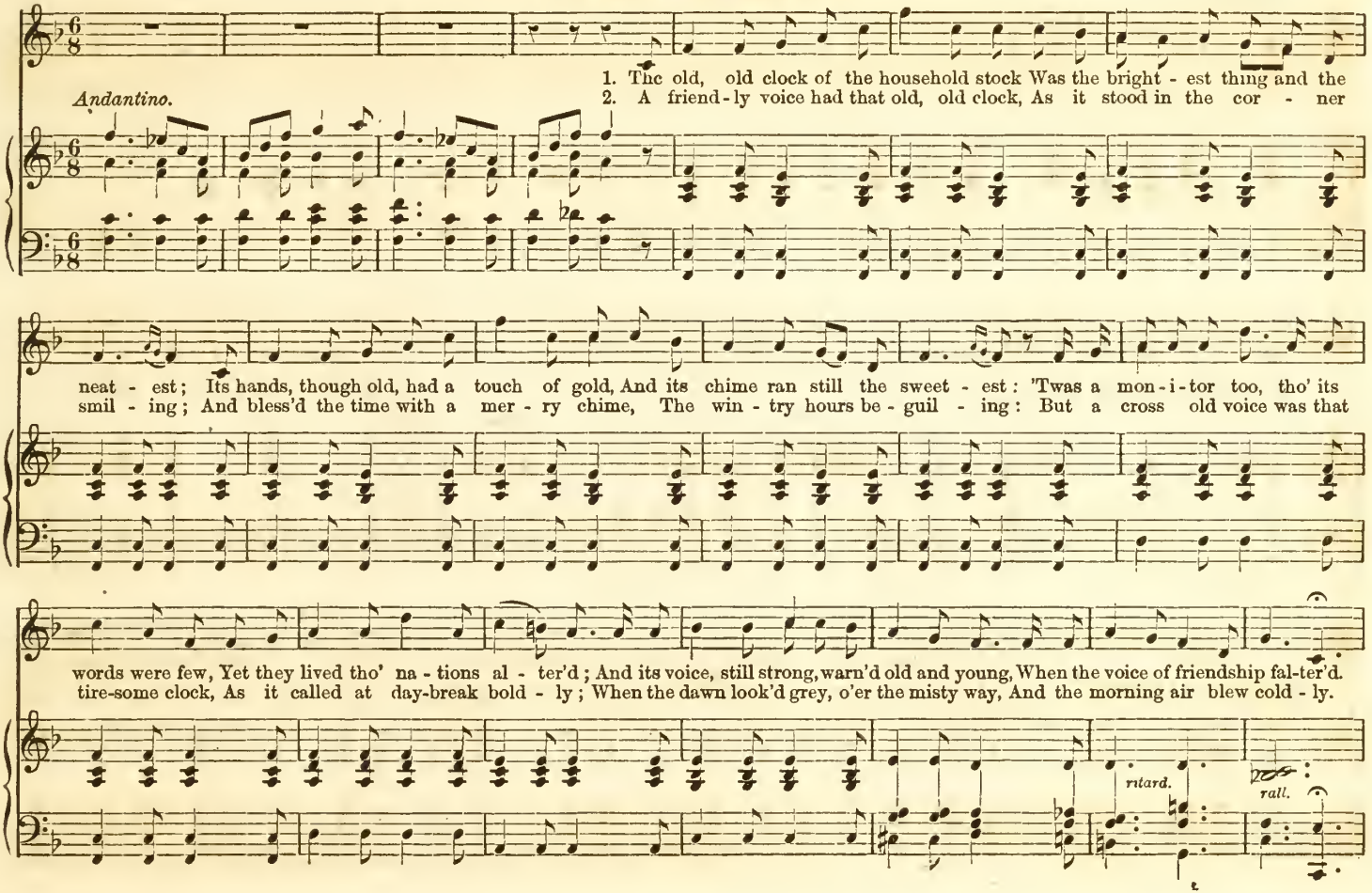
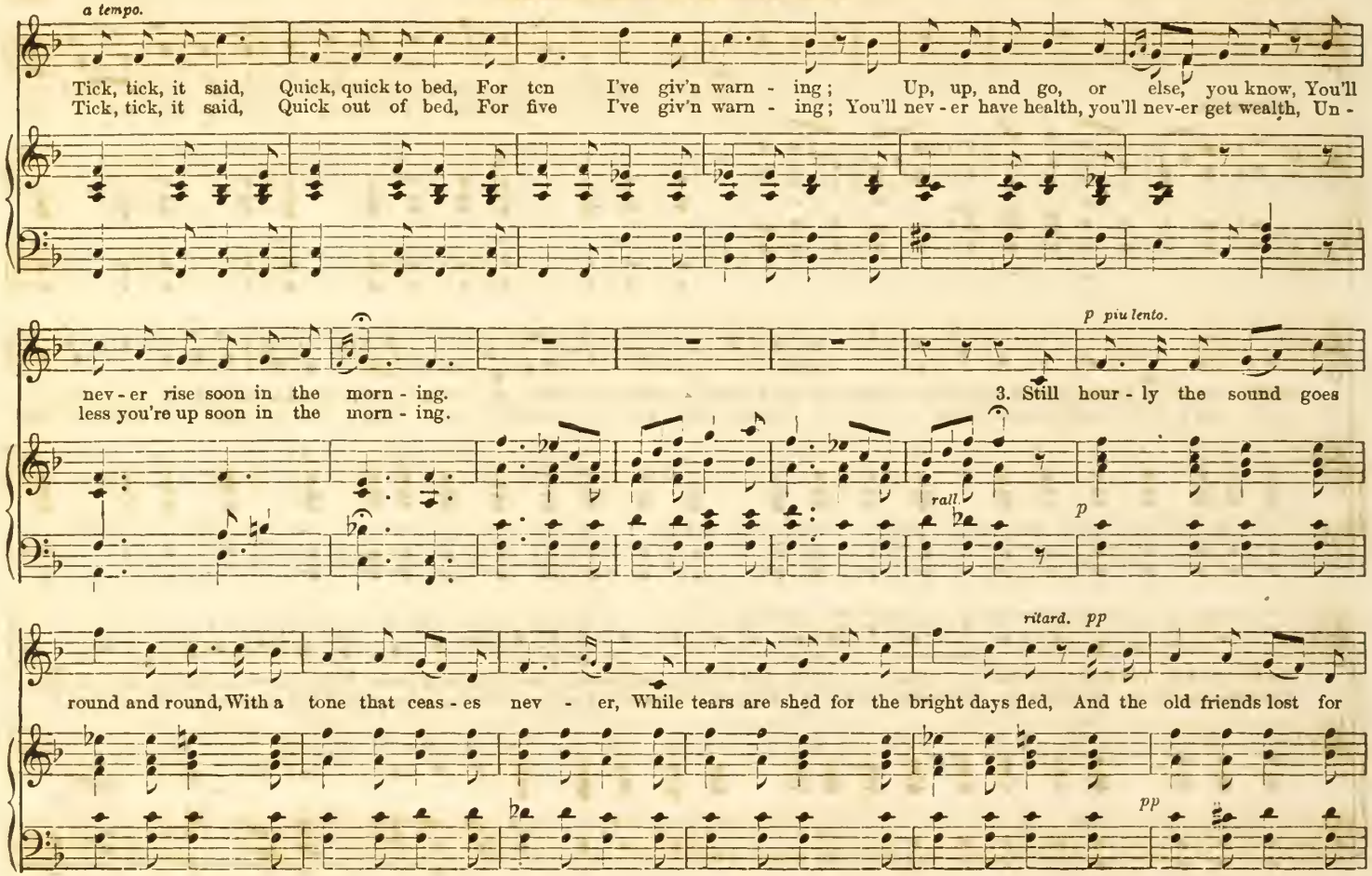
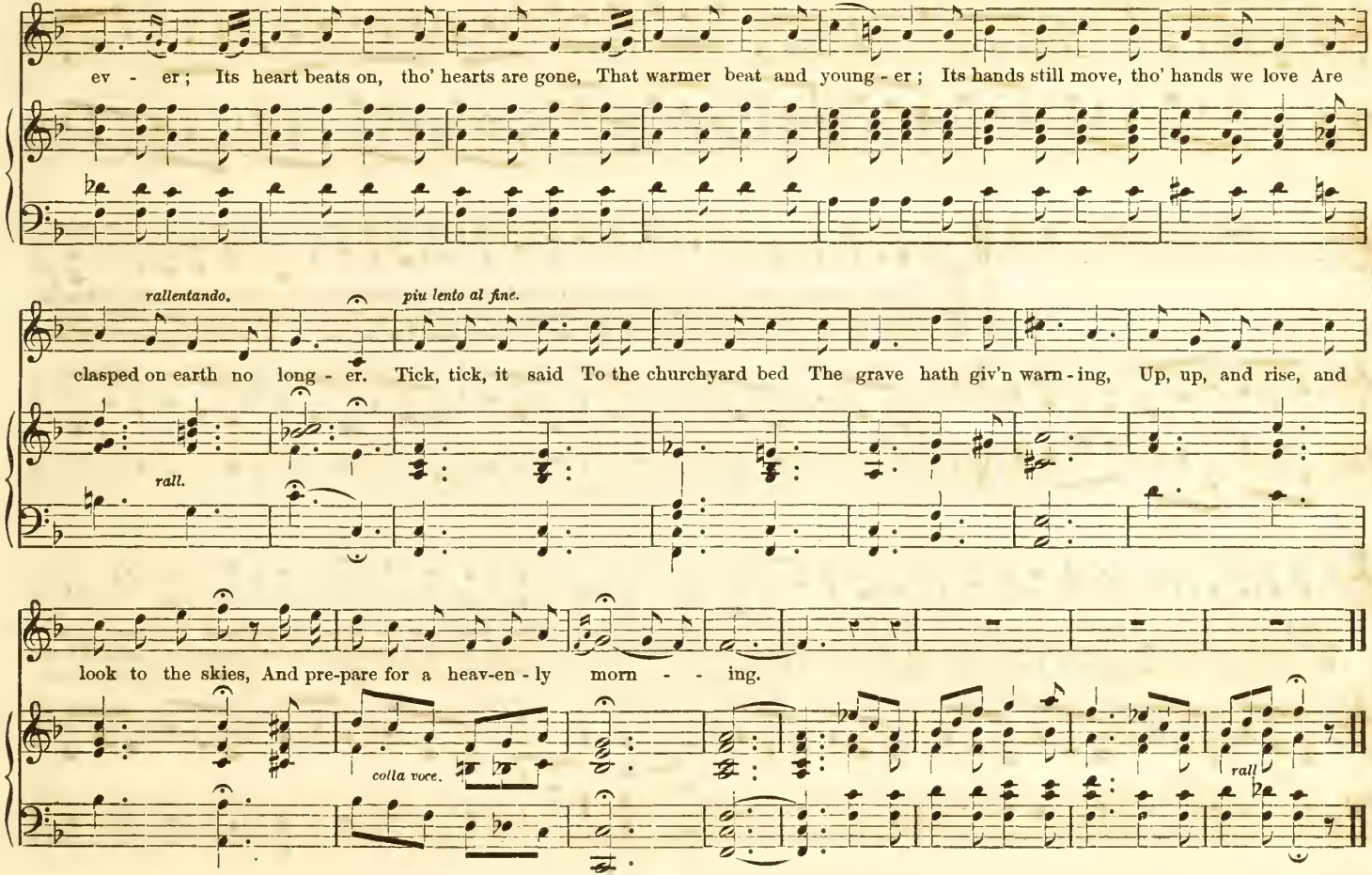
Lo! the Lamb so long expected,
Comes with pardon down from heaven;
Let us haste with tears of sorrow,
One and all to be forgiven;

4.

That when next he comes with glory,
And the world is wrapped in fear,
With his merey he may shield us,
And with words of love draw near.

5.

Honors, glory, might and blessing,
To the Father, to the Son,
With the everlasting Spirit,
While eternal ages run.

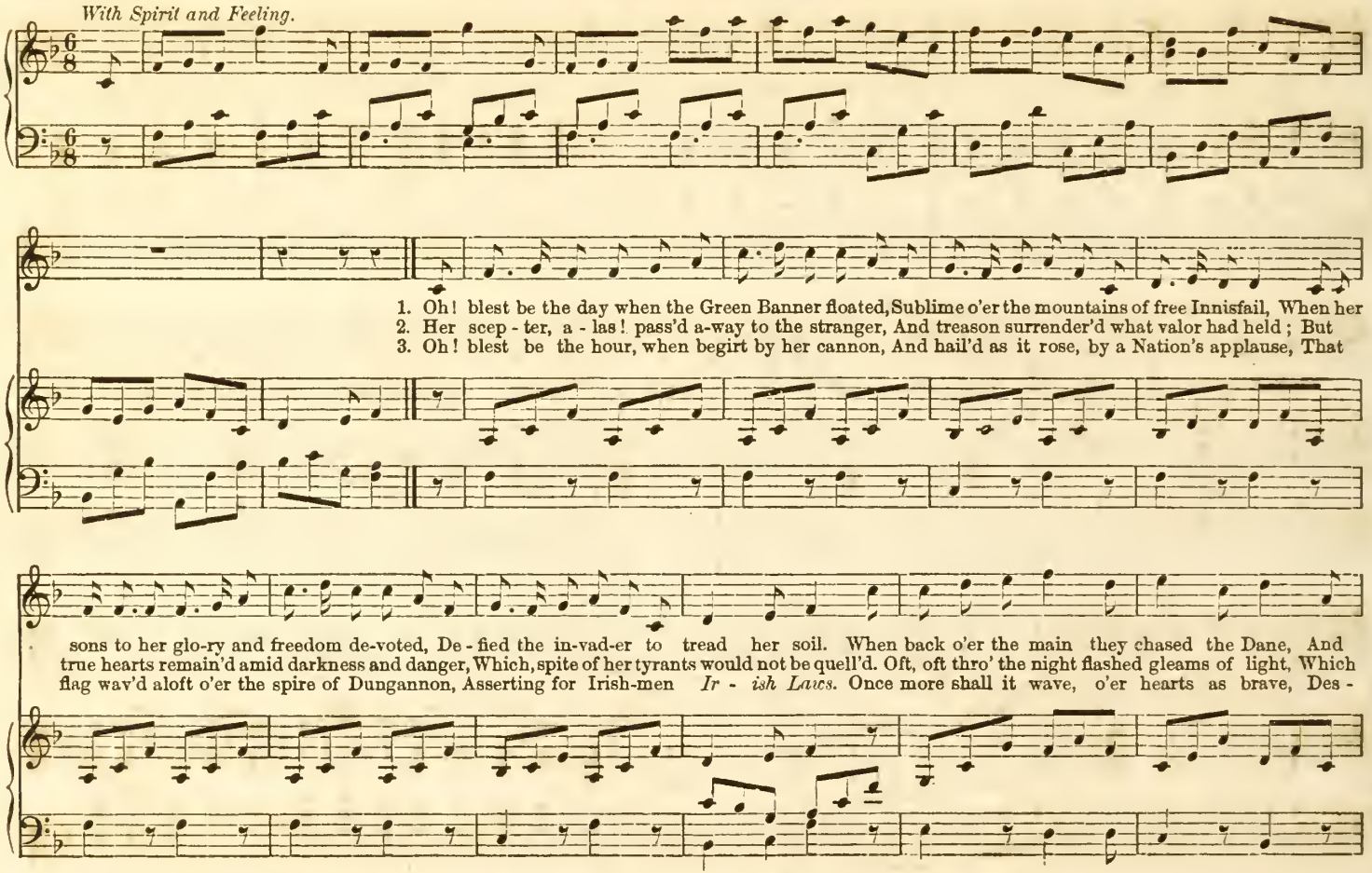
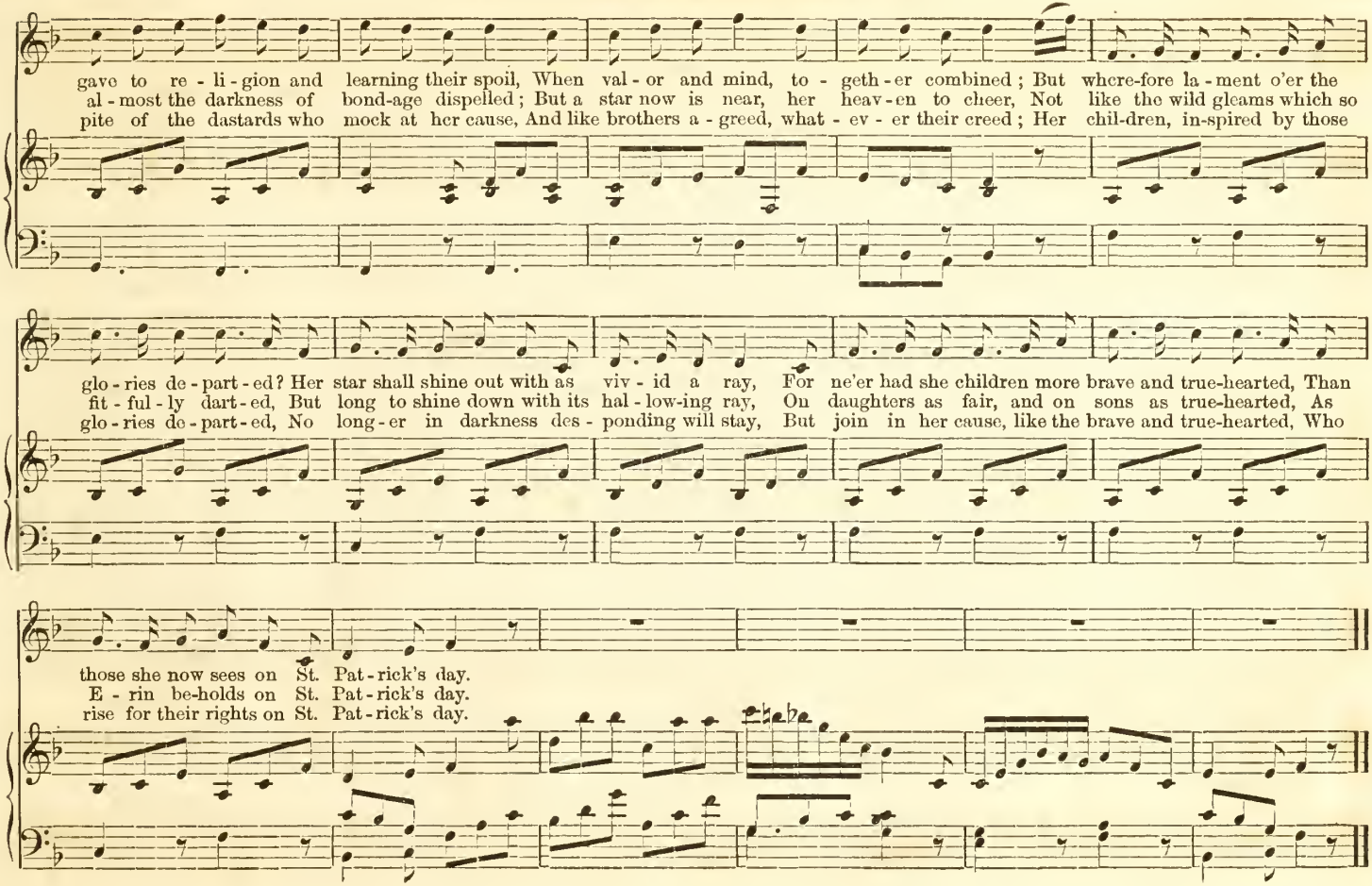

Andantino.
1. The old, old clock of the household stock Was the bright - est thing and the
2. A friend - ly voice had that old, old clock, As it stood in the cor - ner
neat - est; Its hands, though old, had a touch of gold, And its chime ran still the sweet - est: 'Twas a mon - i - tor too, tho' its
smil - ing; And bless'd the time with a mer - ry chime, The win - try hours be - guil - ing: But a cross old voice was that
words were few, Yet they lived tho' na - tions al - ter'd; And its voice, still strong, warn'd old and young, When the voice of friendship fal-ter'd.
tire-some clock, As it called at day-break bold - ly; When the dawn look'd grey, o'er the misty way, And the morning air blew cold - ly.
ritard.
rall.

a tempo.
Tick, tick, it said, Quick, quick to bed, For ten I've giv'n warn - ing; Up, up, and go, or else, you know, You'll
Tick, tick, it said, Quick out of bed, For five I've giv'n warn - ing; You'll nev - er have health, you'll nev-er get wealth, Un -
p piu lento.
nev - er rise soon in the morn - ing.
less you're up soon in the morn - ing.
3. Still hour - ly the sound goes
rall.
p
ritard. pp
round and round, With a tone that ceas - es nev - er, While tears are shed for the bright days fled, And the old friends lost for
pp

ev - er; Its heart beats on, tho' hearts are gone, That warmer beat and young - er; Its hands still move, tho' hands we love Are
rallentando.
più lento al fine.
clasped on earth no long - er. Tick, tick, it said To the churchyard bed The grave hath giv'n warn - ing, Up, up, and rise, and
rall.
look to the skies, And pre-pare for a heav-en - ly morn - - ing.
colla voce.
rall

Ex. 162. Words by M. J. Barry.

ST. PATRICK'S DAY.

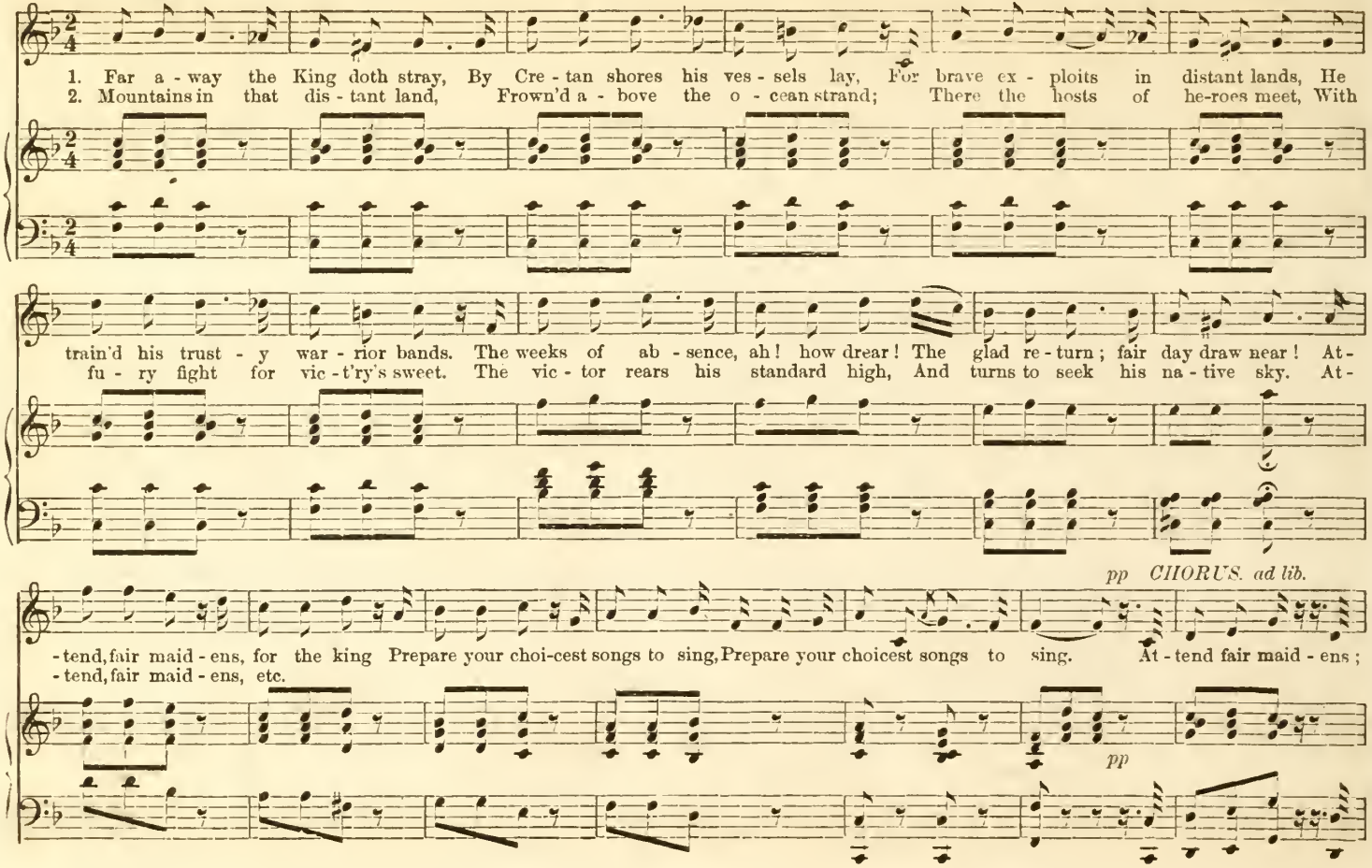
Music by Gerald Lacey.

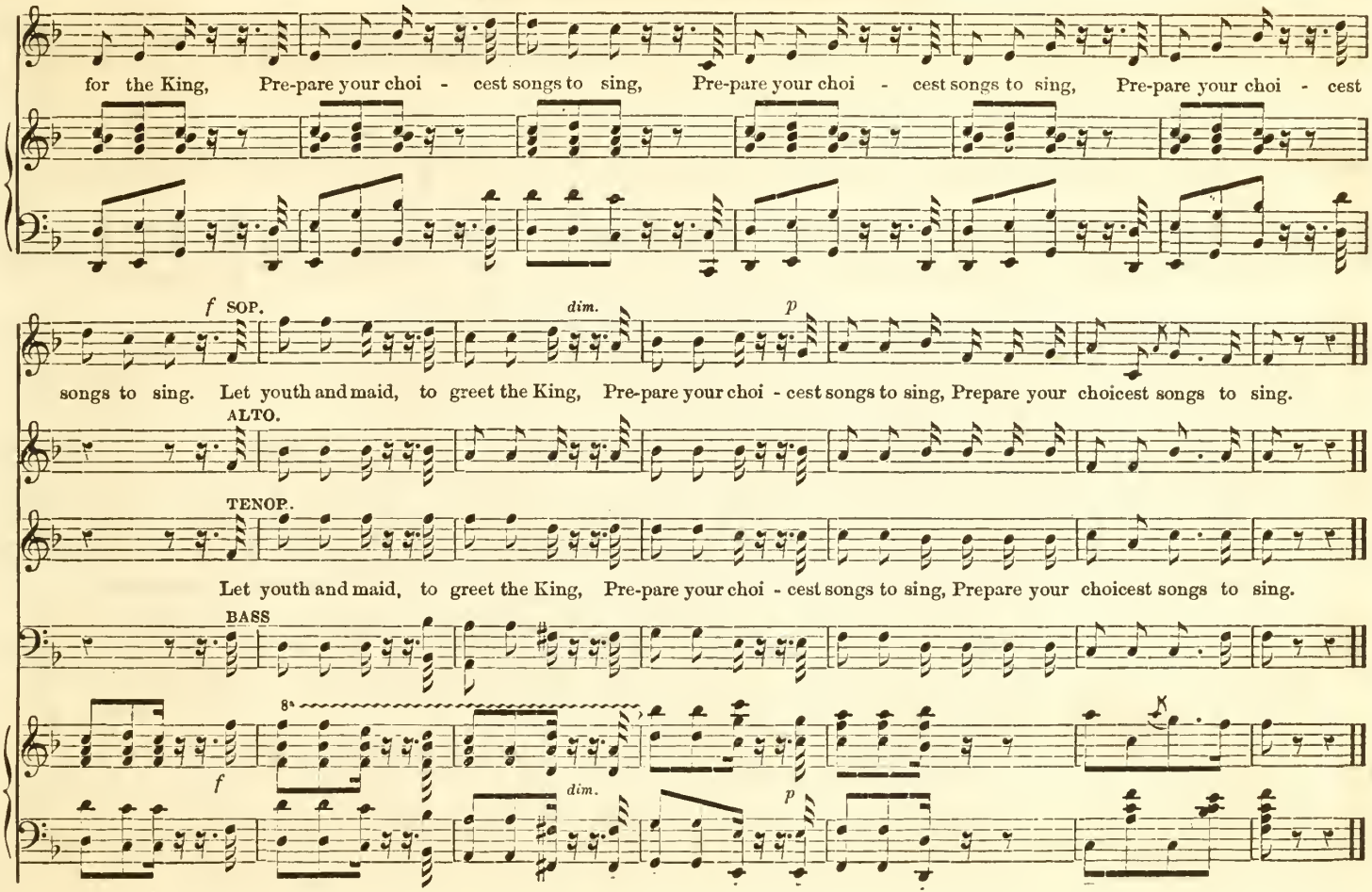
With Spirit and Feeling.


1. Oh! blest be the day when the Green Banner floated, Sublime o'er the mountains of free Innisfail, When her
2. Her scep - ter, a - las! pass'd a-way to the stranger, And treason surrender'd what valor had held; But
3. Oh! blest be the hour, when begirt by her cannon, And hail'd as it rose, by a Nation's applause, That
sons to her glo-ry and freedom de-voted, De - fied the in-vad-er to tread her soil. When back o'er the main they chased the Dane, And
true hearts remain'd amid darkness and danger, Which, spite of her tyrants would not be quell'd. Oft, oft thro' the night flashed gleams of light, Which
flag wav'd aloft o'er the spire of Dungannon, Asserting for Irish-men *Ir - ish Laws.* Once more shall it wave, o'er hearts as brave, Des -

gave to re - li - gion and learning their spoil, When val - or and mind, to - geth - er combined; But whcre-fore la - ment o'er the
al - most the darkness of bond-age dispelled; But a star now is near, her heav - en to cheer, Not like the wild gleams which so
pite of the dastards who mock at her cause, And like brothers a - greed, what - ev - er their creed; Her chil-dren, in-spired by those
glo - ries de - part - ed? Her star shall shine out with as viv - id a ray, For ne'er had she children more brave and true-hearted, Than
fit - ful - ly dart - ed, But long to shine down with its hal - low-ing ray, On daughters as fair, and on sons as true-hearted, As
glo - ries de - part - ed, No long - er in darkness des - ponding will stay, But join in her cause, like the brave and true-hearted, Who
those she now sees on St. Pat - rick's day.
E - rin be-holds on St. Pat - rick's day.
rise for their rights on St. Pat - rick's day.

FAR AWAY THE KING DOTH STRAY.

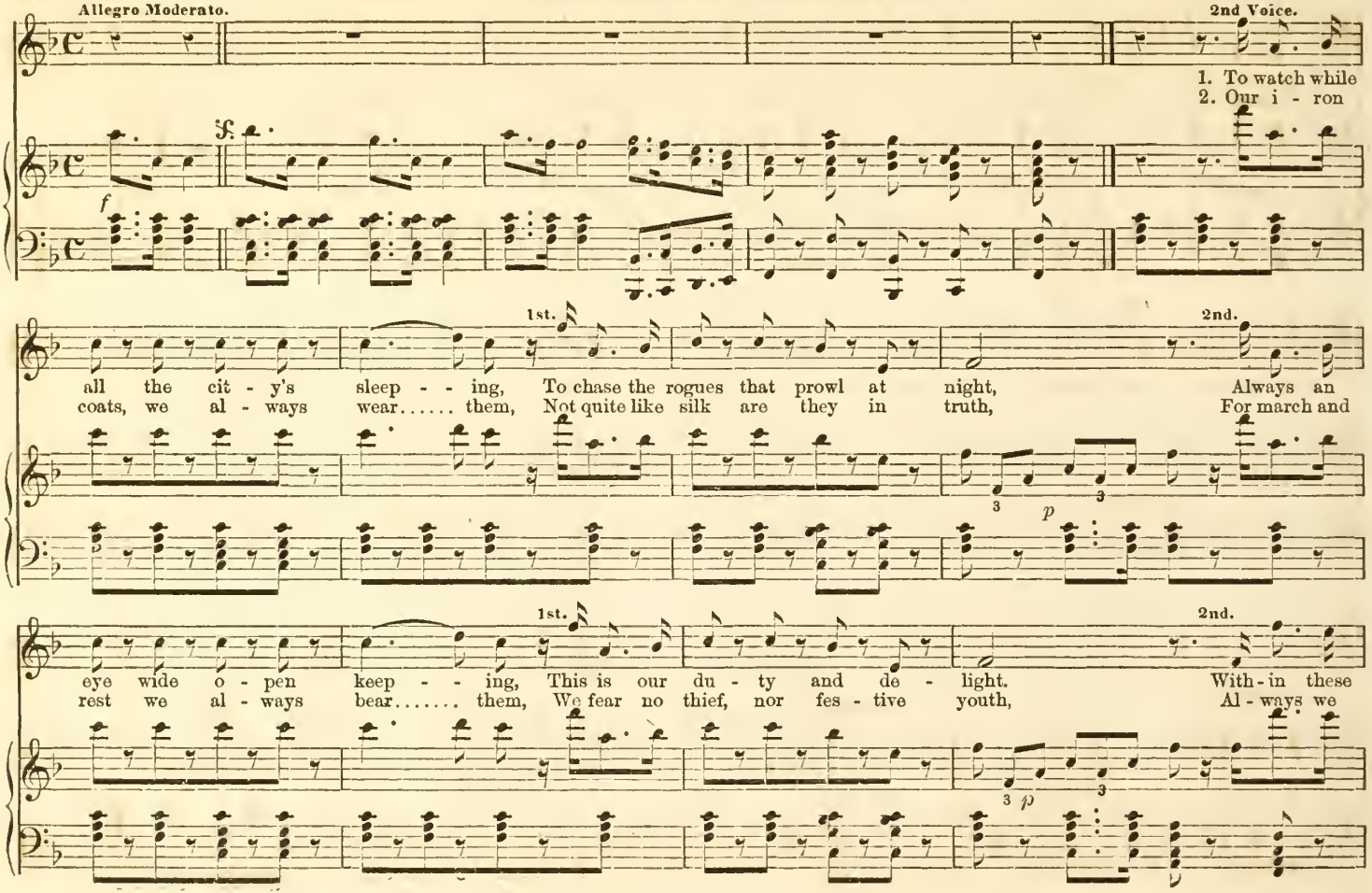
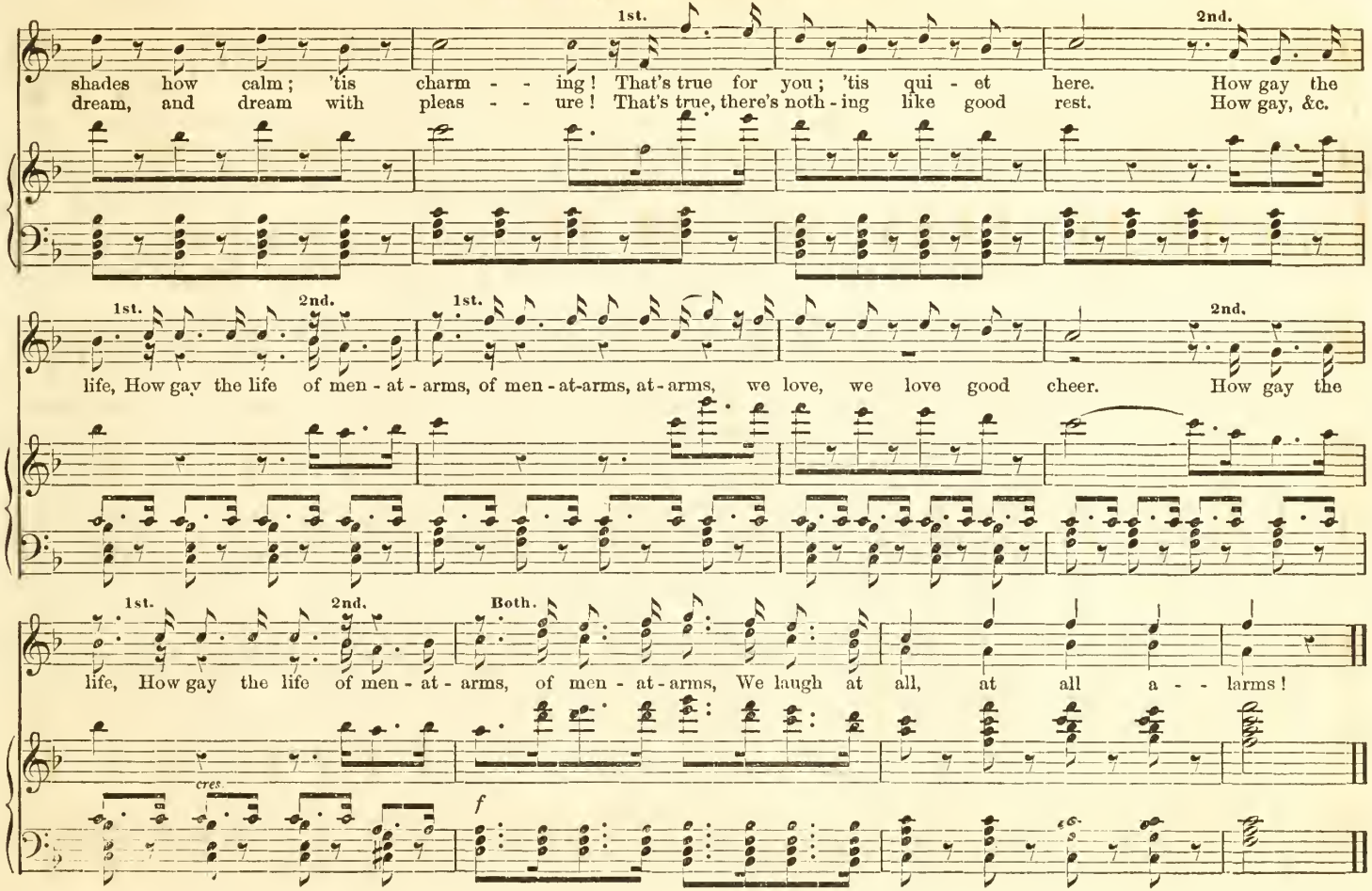
Ex. 163.

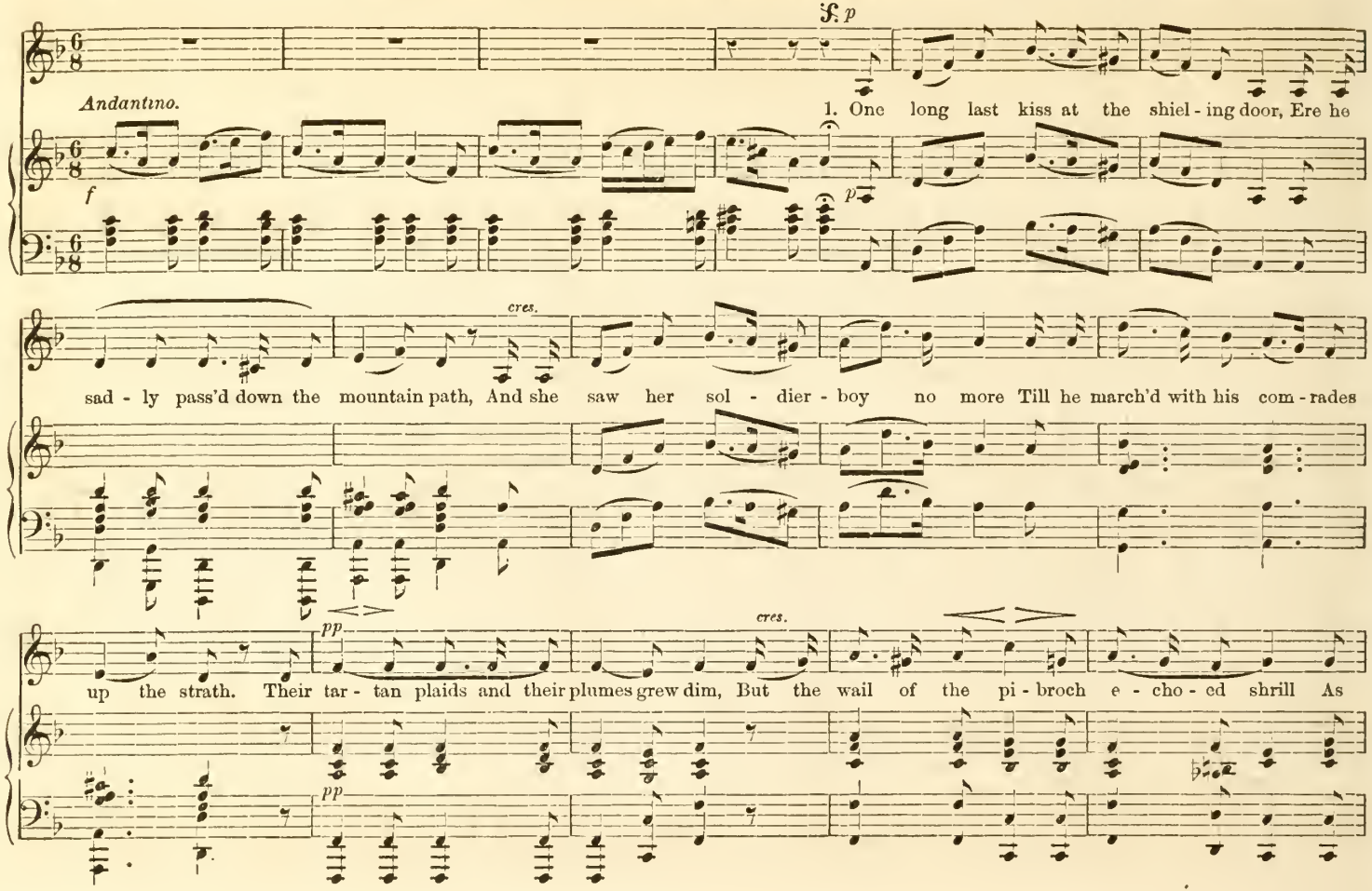
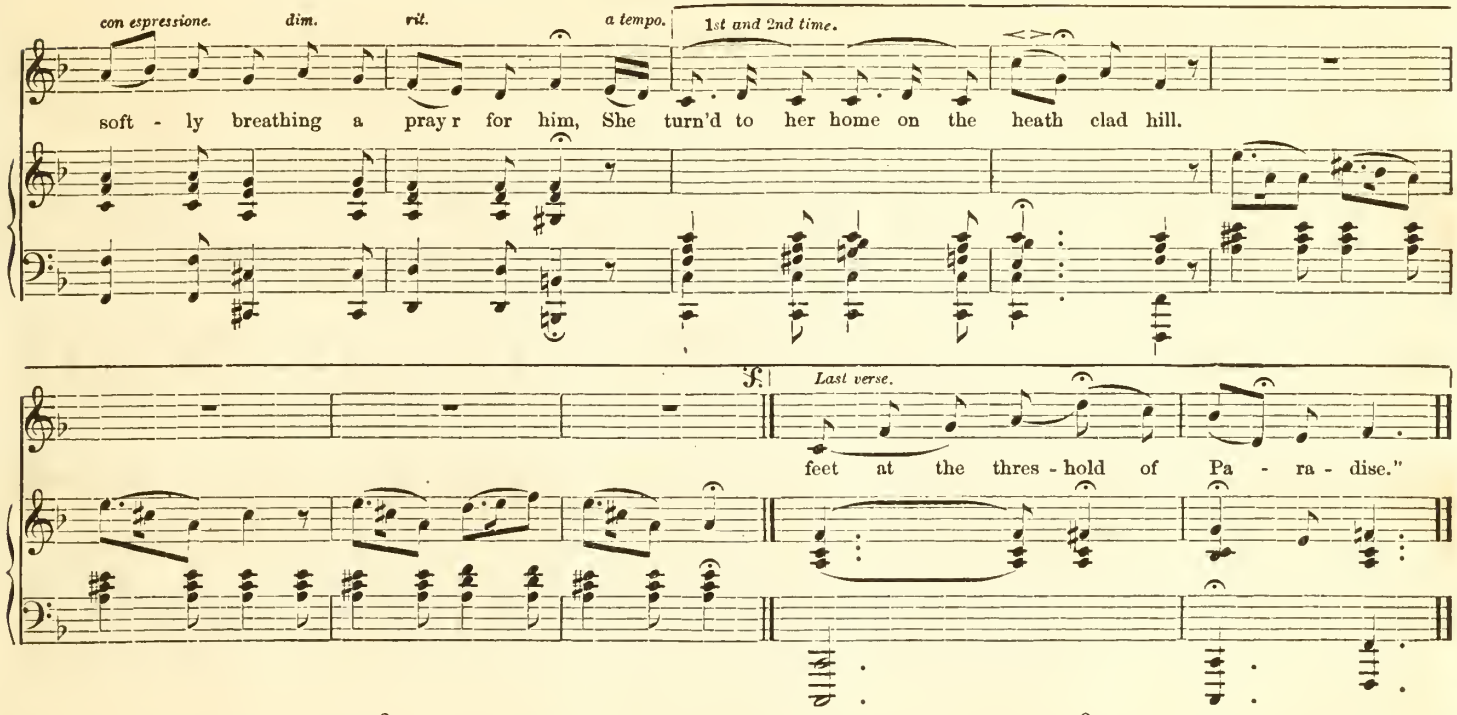
OFFENBACH.

1. Far a - way the King doth stray, By Cre - tan shores his ves - sels lay, For brave ex - ploits in distant lands, He
2. Mountains in that dis - tant land, Frown'd a - bove the o - cean strand; There the hosts of he-roes meet, With
train'd his trust - y war - rior bands. The weeks of ab - sence, ah! how drear! The glad re - turn; fair day draw near! At-
fu - ry fight for vic - t'ry's sweet. The vic - tor rears his standard high, And turns to seek his na - tive sky. At-
pp CHORUS. ad lib.
- tend, fair maid - ens, for the king Prepare your choi-cest songs to sing, Prepare your choicest songs to sing. At - tend fair maid - ens;
- tend, fair maid - ens, etc.
pp


for the King, Pre-pare your choi - cest songs to sing, Pre-pare your choi - cest songs to sing, Pre-pare your choi - cest
f SOP.
dim.
p
songs to sing. Let youth and maid, to greet the King, Pre-pare your choi - cest songs to sing, Prepare your choicest songs to sing.
ALTO.
TENOR.
Let youth and maid, to greet the King, Pre-pare your choi - cest songs to sing, Prepare your choicest songs to sing.
BASS
8va
f
dim.
p

Ex. 164.

DUET OF THE TWO MEN-AT-ARMS.

OFFENBACH.

Allegro Moderato.
2nd Voice.
1. To watch while
2. Our i - ron
1st.
2nd.
all the cit - y's sleep - - ing, To chase the rogues that prowl at night, Always an
coats, we al - ways wear..... them, Not quite like silk are they in truth, For march and
1st.
2nd.
eye wide o - pen keep - - ing, This is our du - ty and de - light. With - in these
rest we al - ways bear..... them, We fear no thief, nor fes - tive youth, Al - ways we

1st.
2nd.
shades how calm; 'tis charm - - ing! That's true for you; 'tis qui - et here. How gay the
dream, and dream with pleas - - ure! That's true, there's noth - ing like good rest. How gay, &c.
1st.
2nd.
1st.
2nd.
life, How gay the life of men - at - arms, of men - at-arms, at - arms, we love, we love good cheer. How gay the
1st.
2nd.
Both.
life, How gay the life of men - at - arms, of men - at - arms, We laugh at all, at all a - - larms!
cres.
f

Ex. 165. Words by J. J. Lonsdale. **THE LIGHT IN THE WINDOW.** Music by Virginia Gabriel.

Andantino.
f
fp
p
1. One long last kiss at the shiel - ing door, Ere he
cres.
sad - ly pass'd down the mountain path, And she saw her sol - dier - boy no more Till he march'd with his com - rades
pp
cres.
up the strath. Their tar - tan plaids and their plumes grew dim, But the wail of the pi - broch e - cho - ed shrill As
pp

con espressione.
dim.
rit.
a tempo.
1st and 2nd time.
soft - ly breathing a pray r for him, She turn'd to her home on the heath clad hill.
f.
Last verse.
feet at the thres - hold of Pa - ra - dise."

2.

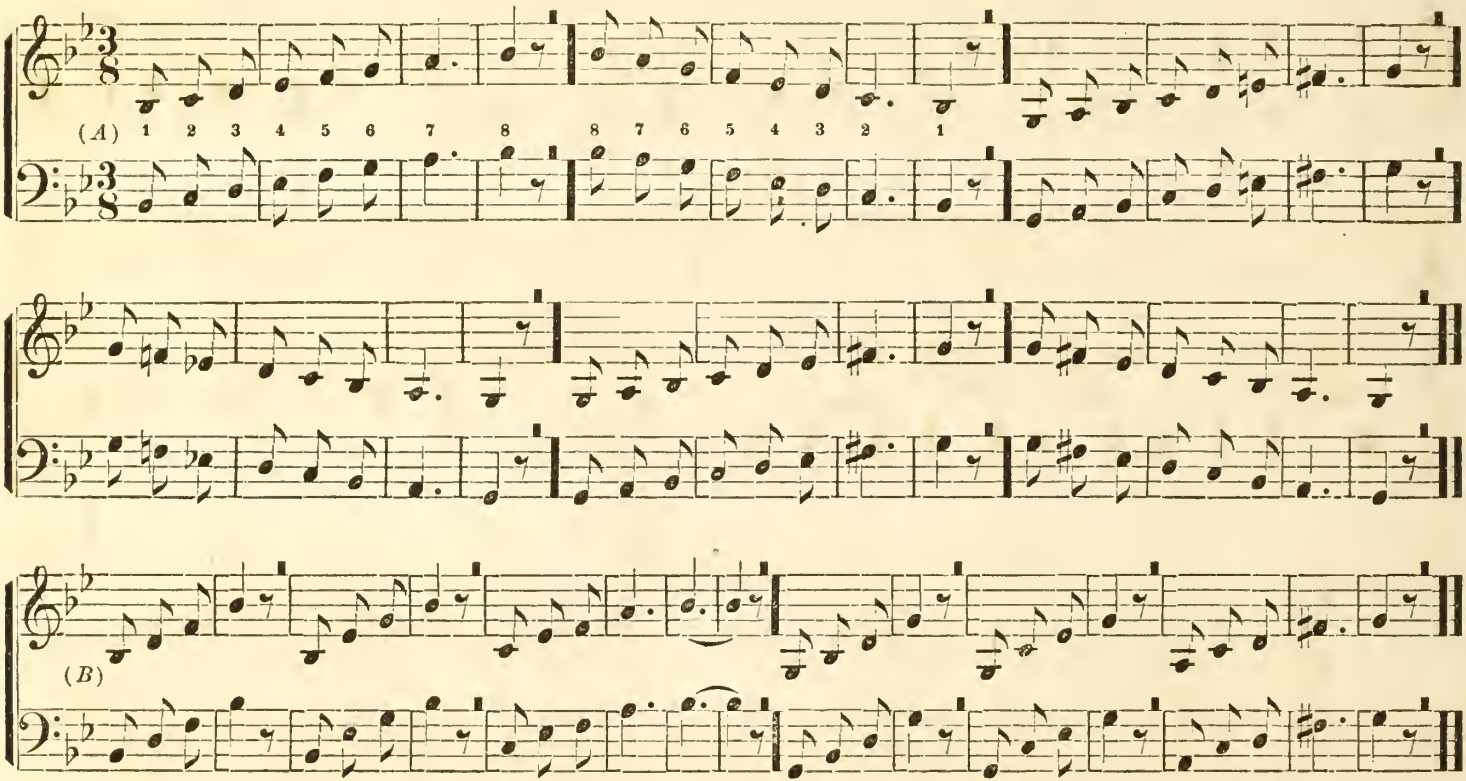
She folded his homespun suit of grey,
And gather'd sweet wild thyme to lay between,
And hung his crook in the old fond way,
She used when her Colin came home at e'en.
When gloaming fell and the wheel was dumb,
She lit her dim lamp at the window pane,
Though she knew her laddie ne'er would come
From herding his sheep on the hill again.

3.

Long years had sped, but the light gleam'd still
Through the summer star-light and wint'ry frost,
Ere Colin climb'd up the mist wreath'd hill,
And her fond arms circled the boy she lost.
"O welcome darling, though late, so late,
Let me kiss you, sweet! ere my spirit flies
To watch at the windows of heaven, and wait
Thy feet at the threshold of Paradise."

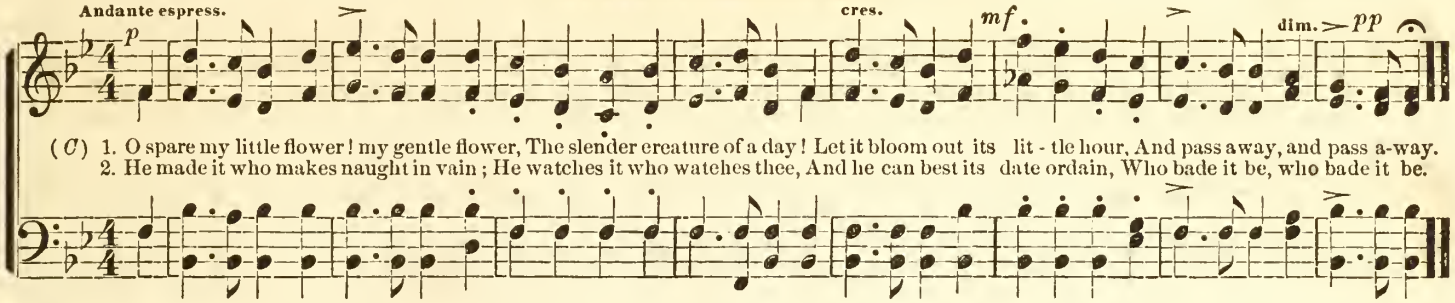
LESSON XV.

KEY-NOTE, OR NUMBER ONE OF THE MAJOR SCALE CHANGED TO B♭.

Ex. 166.—A new flat, E♭, is required to make the Major Scale of B♭ complete. The relative minor is G, the Melodic form of which needs accidental E♮ and F♯ ascending, and accidental F♮ and F♭, descending; and the Harmonic form of which needs E♭ and F♯ ascending and descending. Teacher requires attention to directions concerning measure, beating and writing. Sing with numerals, syllables, and *la*.

Words by LYTE.

O SPARE MY FLOWER.

Andante espress.

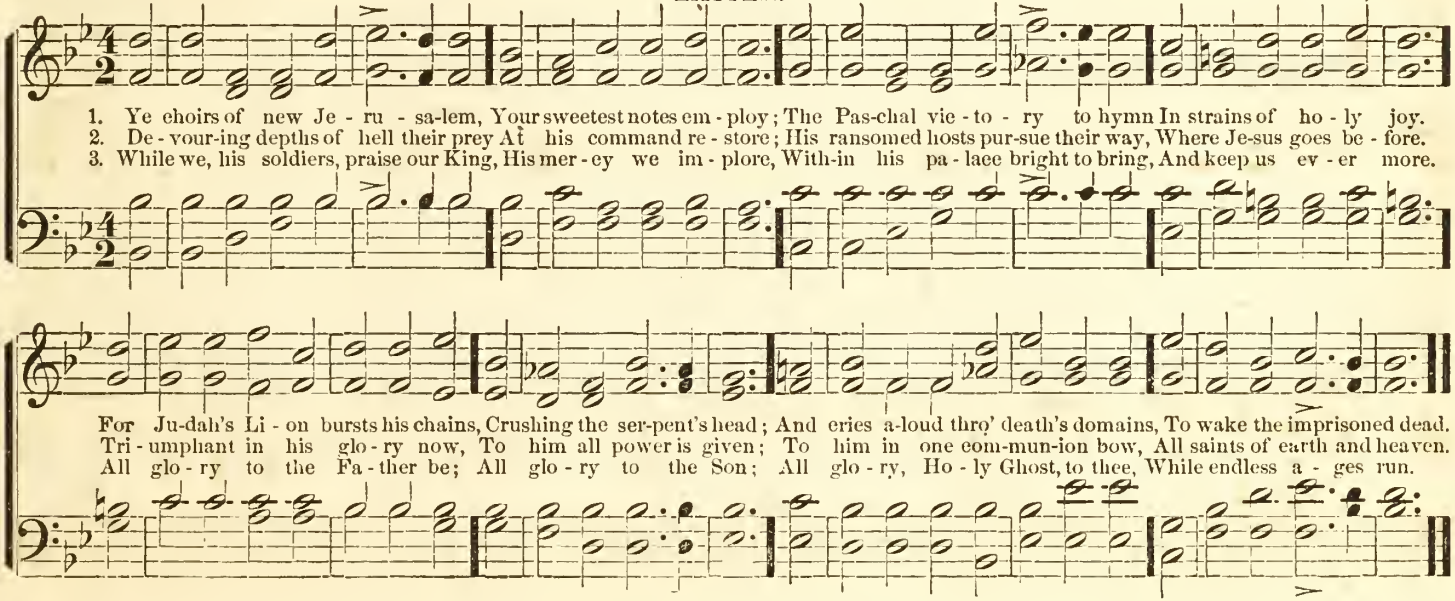


(C) 1. O spare my little flower! my gentle flower, The slender creature of a day! Let it bloom out its lit - tle hour, And pass away, and pass a-way.
2. He made it who makes naught in vain; He watches it who watches thee, And he can best its date ordain, Who bade it be, who bade it be.

Ex. 167.

EASTER.

G. H. C.

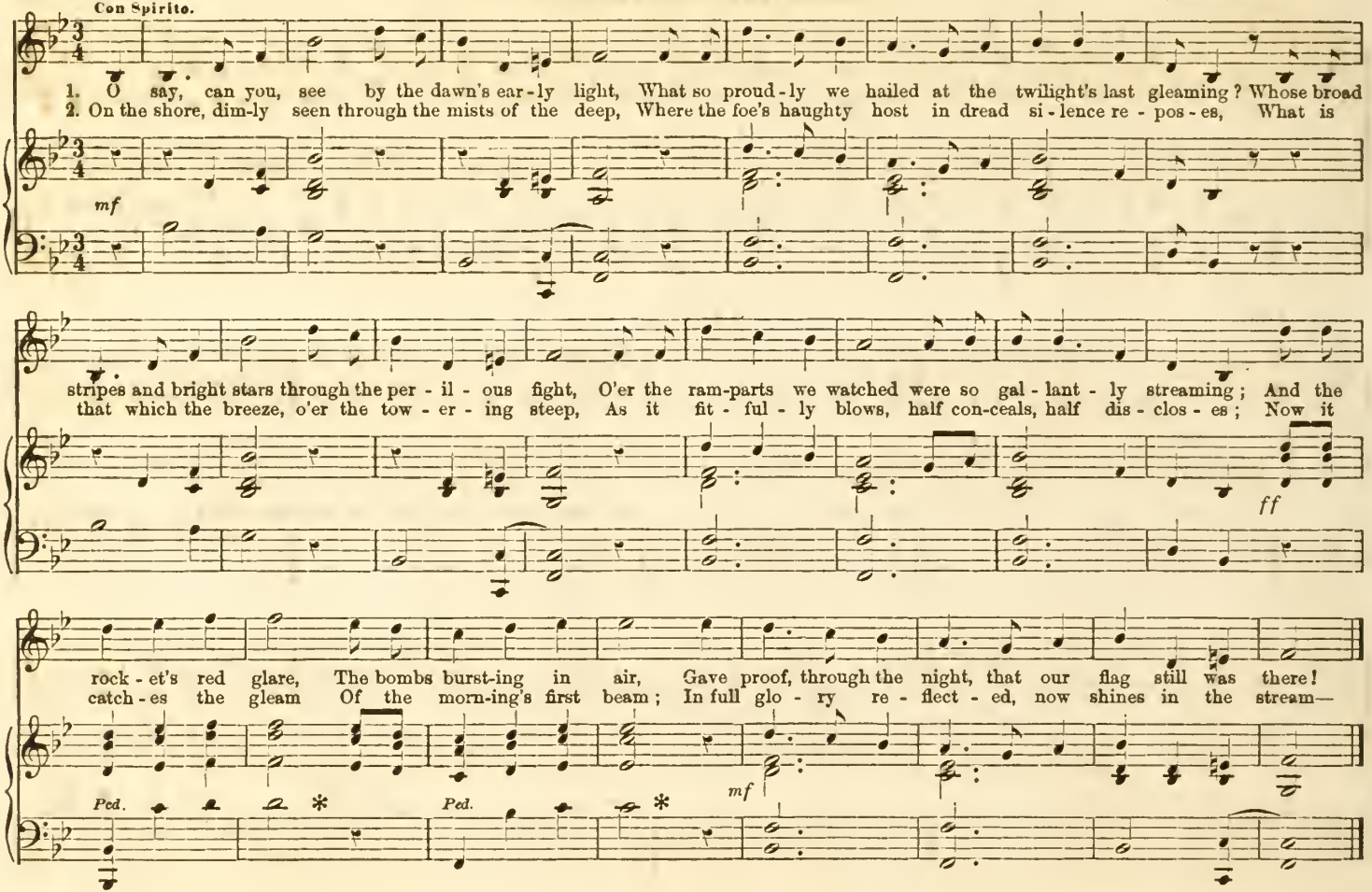
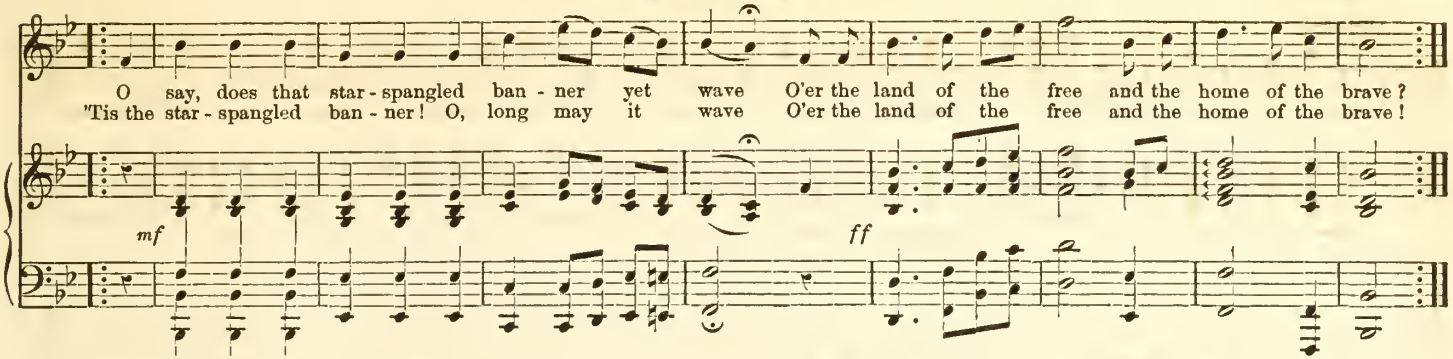


1. Ye choirs of new Je - ru - sa-lem, Your sweetest notes em - ploy; The Pas-chal vic - to - ry to hymn In strains of ho - ly joy.
2. De - vour-ing depths of hell their prey At his command re - store; His ransomed hosts pur-sue their way, Where Je-sus goes be - fore.
3. While we, his soldiers, praise our King, His mer - cy we im - plore, With-in his pa - lace bright to bring, And keep us ev - er more.

For Ju-dah's Li - on bursts his chains, Crushing the ser-pent's head; And cries a-loud thro' death's domains, To wake the imprisoned dead.
Tri - umphant in his glo - ry now, To him all power is given; To him in one com-mun-ion bow, All saints of earth and heaven.
All glo - ry to the Fa - ther be; All glo - ry to the Son; All glo - ry, Ho - ly Ghost, to thee, While endless a - ges run.

Ex. 168.

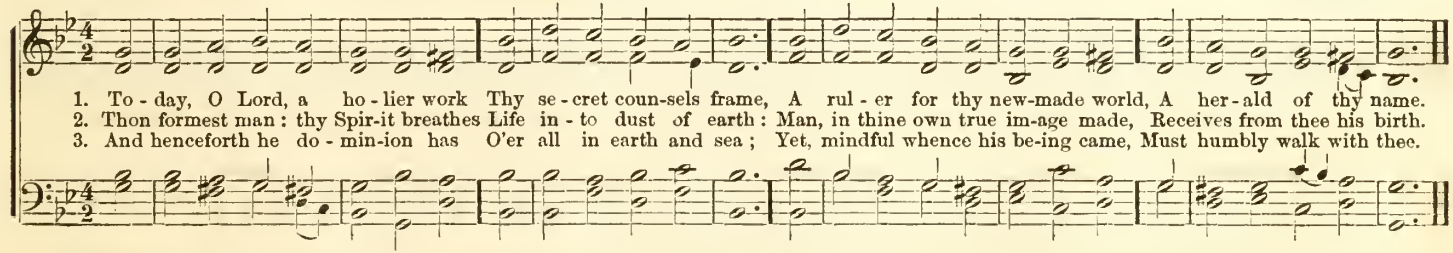
THE STAR-SPANGLED BANNER.

Words by Francis Scott Key, Baltimore, A. D. 1814.

Con Spirito.
1. O say, can you, see by the dawn's ear-ly light, What so proud-ly we hailed at the twilight's last gleaming? Whose broad
2. On the shore, dim-ly seen through the mists of the deep, Where the foe's haughty host in dread si-lence re-pos-es, What is
mf
stripes and bright stars through the per-il-ous fight, O'er the ram-parts we watched were so gal-lant-ly streaming; And the
that which the breeze, o'er the tow-er-ing steep, As it fit-ful-ly blows, half con-ceals, half dis-clos-es; Now it
ff
rock-et's red glare, The bombs burst-ing in air, Gave proof, through the night, that our flag still was there!
catch-es the gleam Of the morn-ing's first beam; In full glo-ry re-flect-ed, now shines in the stream—
mf
Ped. * Ped. *

O say, does that star-spangled ban-ner yet wave O'er the land of the free and the home of the brave?
'Tis the star-spangled ban-ner! O, long may it wave O'er the land of the free and the home of the brave!
mf
ff

3. And where is that band who so vauntingly swore
That the havoc of war, and the battle's confusion,
A home and a country shall leave us no more—
Their blood has washed out their foul footsteps' pollution!
No refuge can save
The hireling and slave
From the terror of flight and the gloom of the grave!
And the star-spangled banner in triumph doth wave
O'er the land of the free and the home of the brave!

4. O! thus be it ever, when freemen shall stand
Between their loved home and the war's desolation!
Blessed with vict'ry and peace, may the Heaven-rescued land
Praise the Power that hath made and preserved us a nation!
Then conquer we must,
When our cause it is just,
And this be our motto—"In God is our trust!"
And the star-spangled banner in triumph shall wave
O'er the land of the free and the home of the brave!

Ex. 169. **WINDSOR. C. M.** KIRBY.

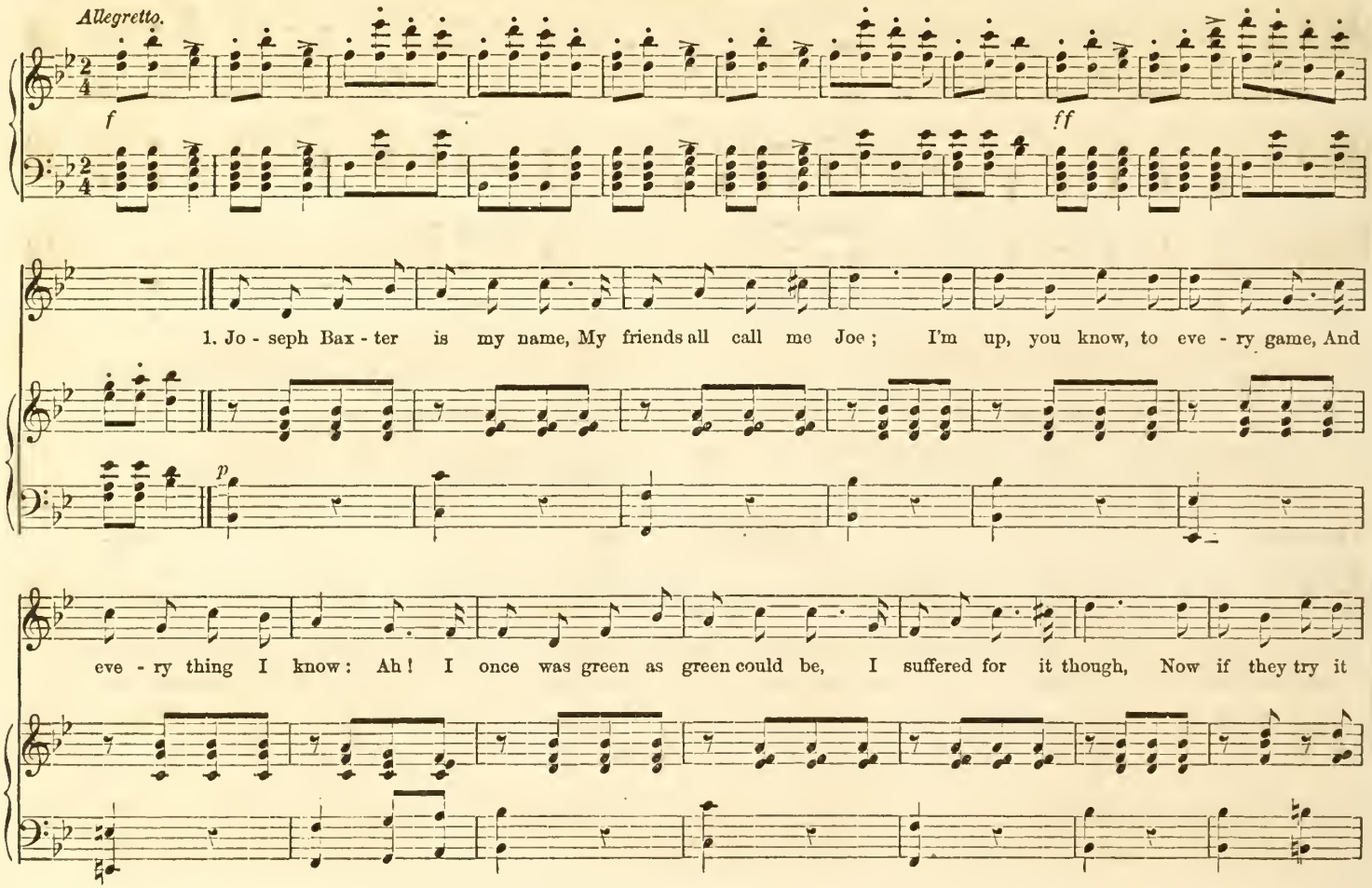
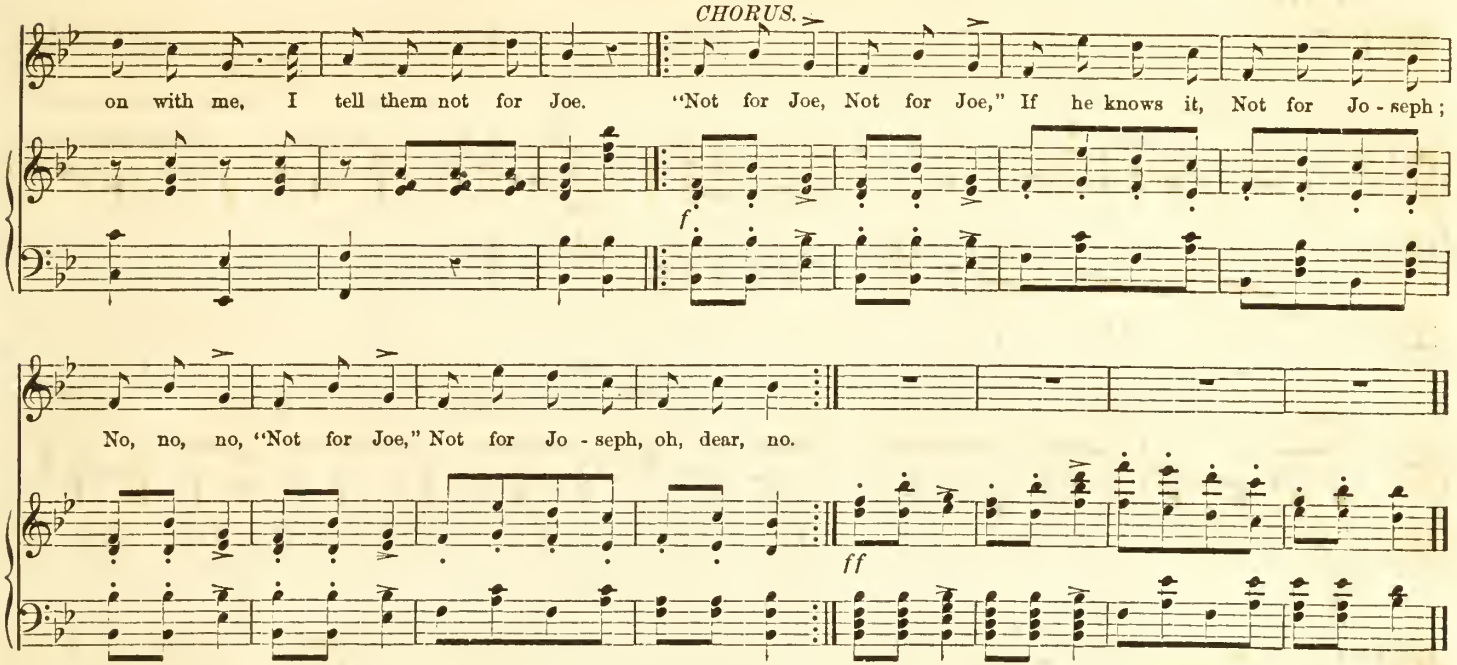

1. To-day, O Lord, a ho-lier work Thy se-cret coun-sels frame, A rul-er for thy new-made world, A her-ald of thy name.
2. Thou formest man: thy Spir-it breathes Life in-to dust of earth: Man, in thine own true im-age made, Receives from thee his birth.
3. And henceforth he do-min-ion has O'er all in earth and sea; Yet, mindful whence his be-ing came, Must humbly walk with thee.

4. Alas! his wilful heart rebels
Against thy gentle sway;
Proud dust of earth would fain be like
The God whom all obey.

5. O griefs, O sorrows numberless,
Which hence the world o'erspread;
Jesu! thy mercy succored us,
Or every hope had fled.

6. O praise the Father, and the Son,
Who saved us by his death,
And Holy Ghost, who quickens us
With his life-giving breath.

"NOT FOR JOSEPH."

ARTHUR LLOYD.

Allegretto.
f
ff
1. Jo - seph Bax - ter is my name, My friends all call me Joe; I'm up, you know, to eve - ry game, And
p
eve - ry thing I know: Ah! I once was green as green could be, I suffered for it though, Now if they try it

CHORUS.
on with me, I tell them not for Joe. "Not for Joe, Not for Joe," If he knows it, Not for Jo - seph;
f
No, no, no, "Not for Joe," Not for Jo - seph, oh, dear, no.
ff

2. There's a fellow called Jack Bannister,
He's a sort of chap, is Jack,
Who is always money borrowing,
And never pays ye back:
Now, last Thursday night he came to me,
Said he'd just returned to town,
And was rather short of cash—
Could I lend him half a crown?

Spoken.—(Well, said I, if I thought I should get it back again, I would with pleasure; but, excuse me, if I say—)

CHORUS.—"Not for Joe," &c.

3. A friend of mine, down in Pall Mall,
The other night said, "Joe,
I'll introduce you to a gal,
You really ought to know;
She's a widow you should try and win,
'Twould a good match be for you—
She's pretty, and got lots of tin,
And only forty-two."

Spoken.—(Fancy forty-two, old enough to be my grand-mother,—and you know a fella' cant marry his grand-mother,—lots of tin though, and pretty, forty-two! No,)

CHORUS. "Not for Joe," &c.

4. I think you're had enough of Joe,
And go I really must:
I thank you for your kindness though,
And only hope and trust—
That the favor you have shown so long,
I always may retain;
Perhaps now, if you like my song,
You'll wish I'll sing again.

Spoken.—(But,)

CHORUS. "Not for Joe," &c.

Words by Miss Fanny Crosby.

'TIS EVENING BRINGS MY HEART TO THEE.

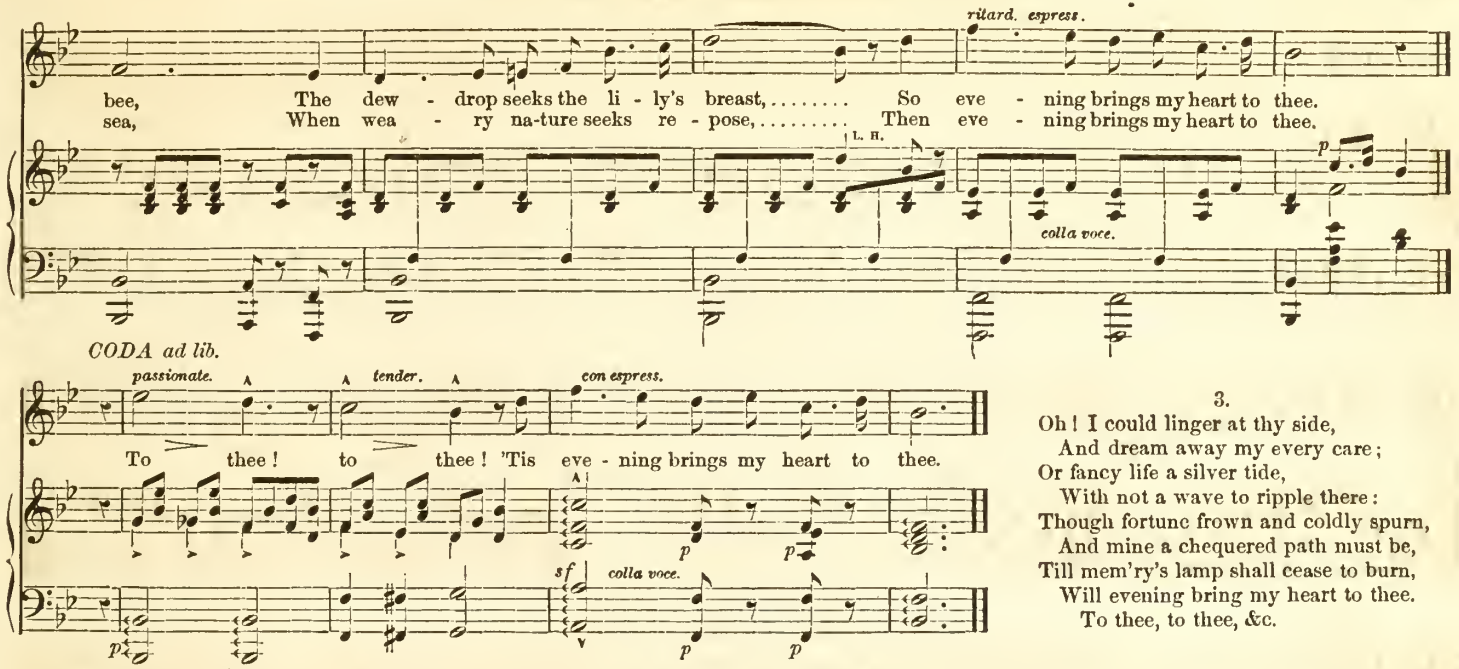
Henry Tucker.

Ex. 171.

con espressione.

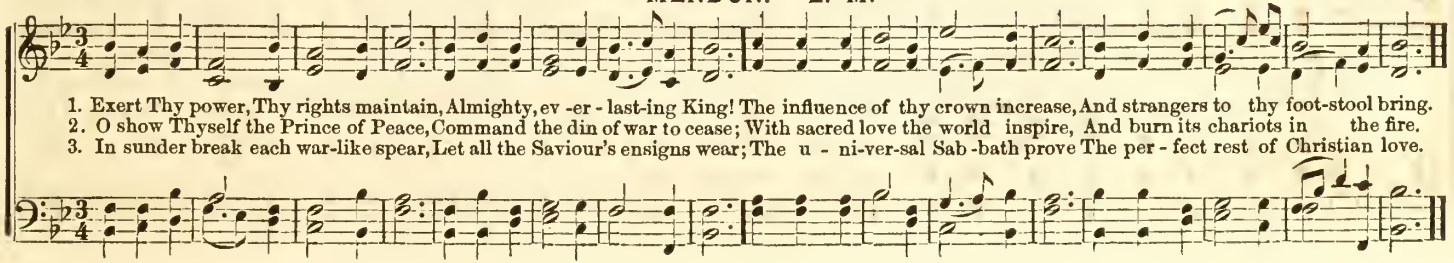
Moderato e cantabile.

1. 'Tis eve - ning brings my heart to thee,..... When all is love - ly, calm, and still; That wel - come hour, so dear to me,..... When pur - est thoughts my bo - som fill! The bird flies home-ward to its nest, The zeph - yr woos the wand'ring
2. A tru - ant beam re - turns a - gain,..... To min - gle with the orb of day; A stream - let, wind-ing through the glen,..... Will lose it - self in o - cean spray: And when the sky with beau - ty glows, And star - ry eyes look on the

rall. *p* L. H. *espress.* *a tempo.* *colla voce.* *p*

ritard. espress.
bee, The dew - drop seeks the li - ly's breast, ... So eve - ning brings my heart to thee.
sea, When wea - ry na-ture seeks re - pose, ... Then eve - ning brings my heart to thee.
L. H.
colla voce.
CODA ad lib.
passionate.
tender.
con espress.
To thee! to thee! 'Tis eve - ning brings my heart to thee.
colla voce.

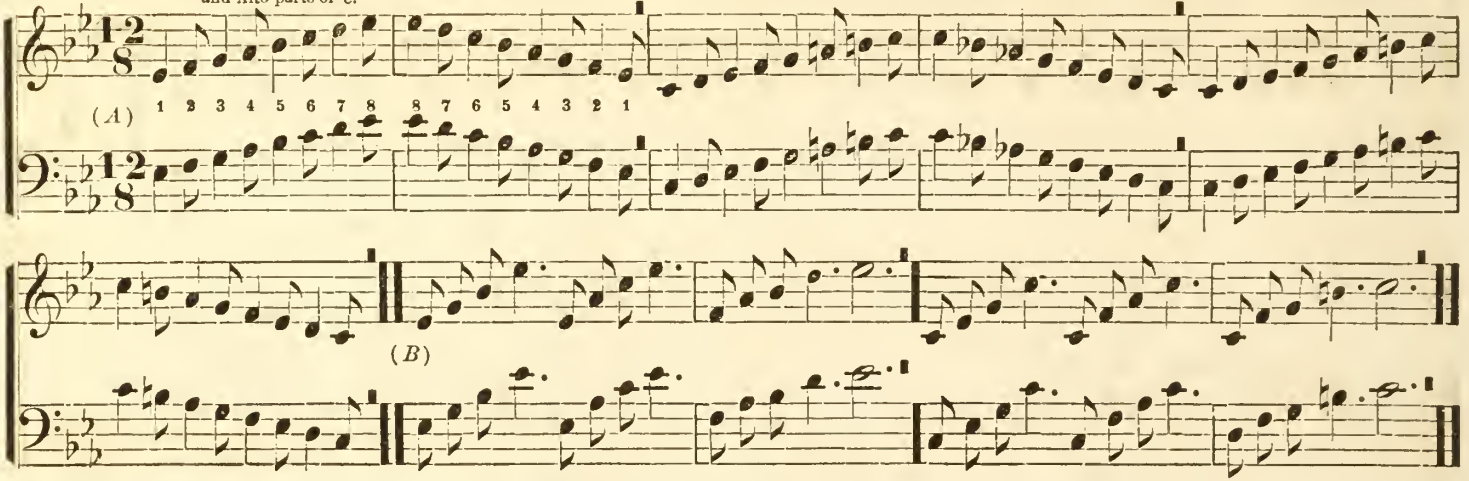
3.
Oh! I could linger at thy side,
And dream away my every care;
Or fancy life a silver tide,
With not a wave to ripple there:
Though fortune frown and coldly spurn,
And mine a chequered path must be,
Till mem'ry's lamp shall cease to burn,
Will evening bring my heart to thee.
To thee, to thee, &c.

Ex. 172. **MENDON. L. M.**

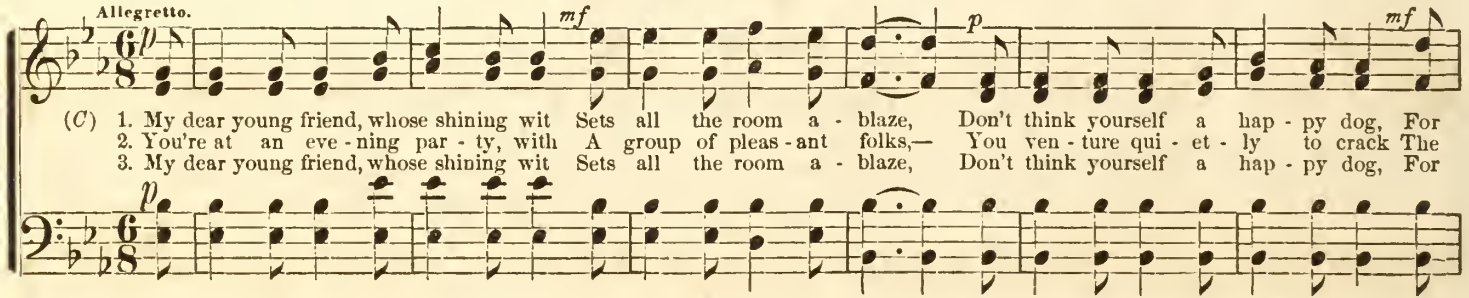
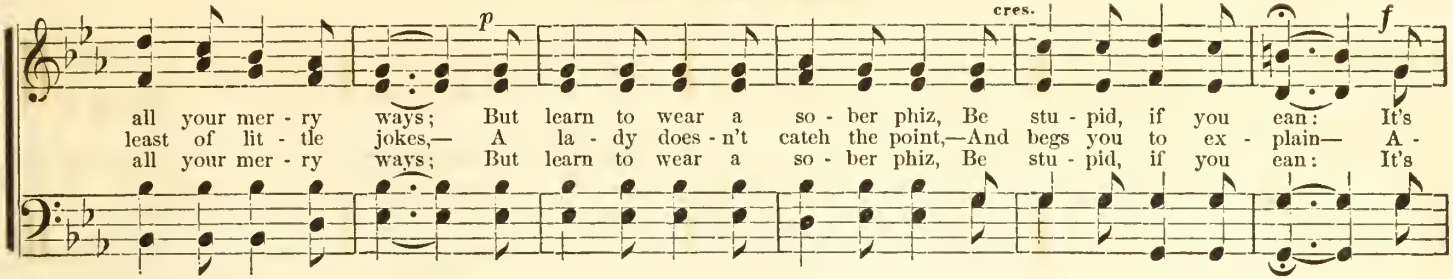

1. Exert Thy power, Thy rights maintain, Almighty, ev -er - last-ing King! The influence of thy crown increase, And strangers to thy foot-stool bring.
2. O show Thyself the Prince of Peace, Command the din of war to cease; With sacred love the world inspire, And burn its chariots in the fire.
3. In sunder break each war-like spear, Let all the Saviour's ensigns wear; The u - ni-ver-sal Sab -bath prove The per - fect rest of Christian love.

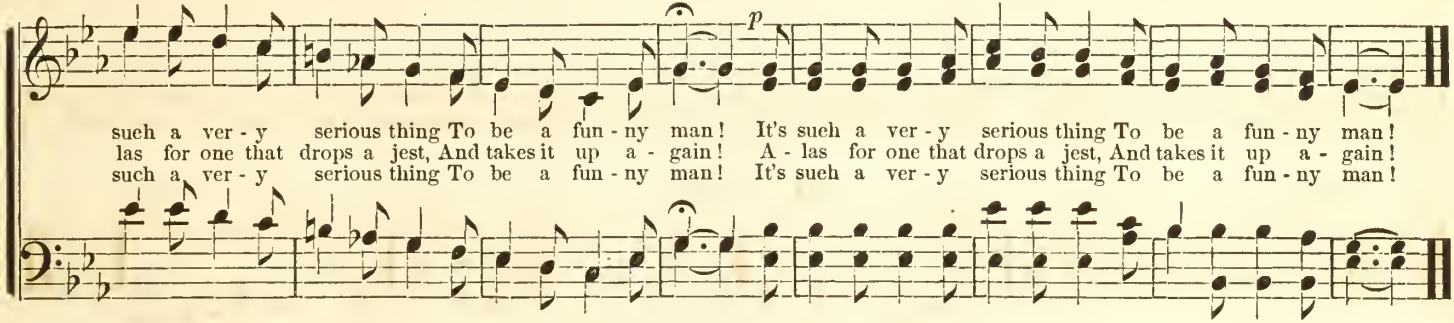
LESSON XVI.

KEY-NOTE, OR NUMBER ONE OF THE MAJOR SCALE, CHANGED TO E♭.

Ex. 173.—A new flat, A♭, is needed to make the Major Scale of E♭ complete. The relative minor is C, the Melodic form of which requires accidental A♮ and B♮ ascending, and accidental B♭ and A♭, descending; and the Harmonic form of which requires A♮ and B♮ ascending and descending. Teacher requires attention to twelve-fold measure; beating four times in a measure, once for each dotted quarter or triplet of eighths. Pupils write Examples *A*, *B*, and Soprano and Alto parts of *C*.

Words by J. G. Saxe. MY DEAR YOUNG FRIEND. G. H. C.

Allegretto.

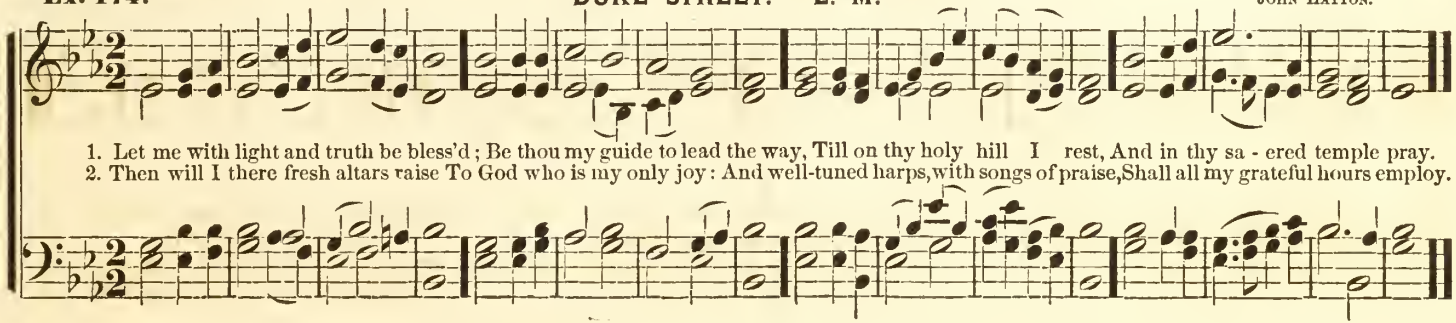

mf
p
mf
(C) 1. My dear young friend, whose shining wit Sets all the room a - blaze, Don't think yourself a hap - py dog, For
2. You're at an eve - ning par - ty, with A group of pleas - ant folks,— You ven - ture qui - et - ly to crack The
3. My dear young friend, whose shining wit Sets all the room a - blaze, Don't think yourself a hap - py dog, For

p
cres.
f
all your mer - ry ways; But learn to wear a so - ber phiz, Be stu - pid, if you can: It's
least of lit - tle jokes,— A la - dy does - n't catch the point,—And begs you to ex - plain— A -
all your mer - ry ways; But learn to wear a so - ber phiz, Be stu - pid, if you can: It's


p
such a ver - y serious thing To be a fun - ny man! It's such a ver - y serious thing To be a fun - ny man!
las for one that drops a jest, And takes it up a - gain! A - las for one that drops a jest, And takes it up a - gain!
such a ver - y serious thing To be a fun - ny man! It's such a ver - y serious thing To be a fun - ny man!

Ex. 174.

DUKE STREET. L. M.

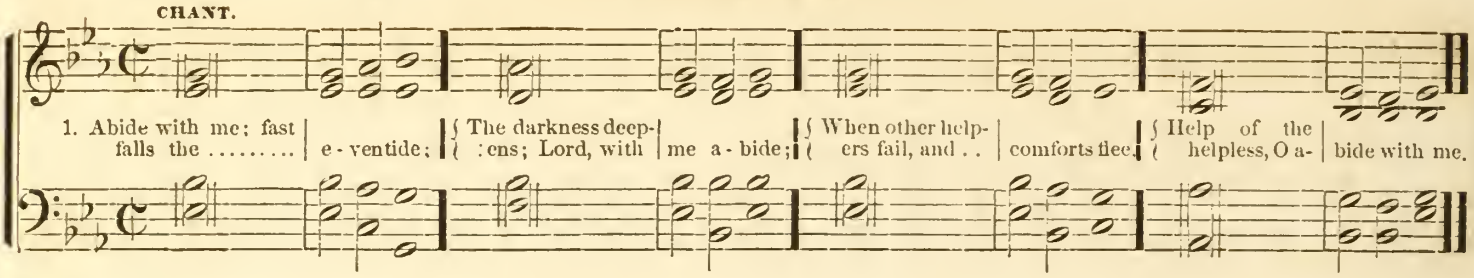
JOHN HATTON.


1. Let me with light and truth be bless'd; Be thou my guide to lead the way, Till on thy holy hill I rest, And in thy sa - cred temple pray.
2. Then will I there fresh altars raise To God who is my only joy: And well-tuned harps, with songs of praise, Shall all my grateful hours employ.

Ex. 175.

ABIDE WITH ME.

CHANT.


1. Abide with me; fast falls the ..... e - ventide;
The darkness deep- ens; Lord, with me a - bide;
When other help- ers fail, and .. comforts flee,
Help of the helpless, O a- bide with me.

2.

Swift to its close ebbs out life's | little day;
Earth's joys grow dim, its glories | pass away;
Change and decay in all a- | round I see;
O thou, who changest not, a- | bide with me.

3.

I need thy presence every | passing hour;
What but thy grace can foil the | tempter's pow'r?
Who like thyself, my guide and | stay can be?
Thro' cloud and sunshine, Lord, a- | bide with me.

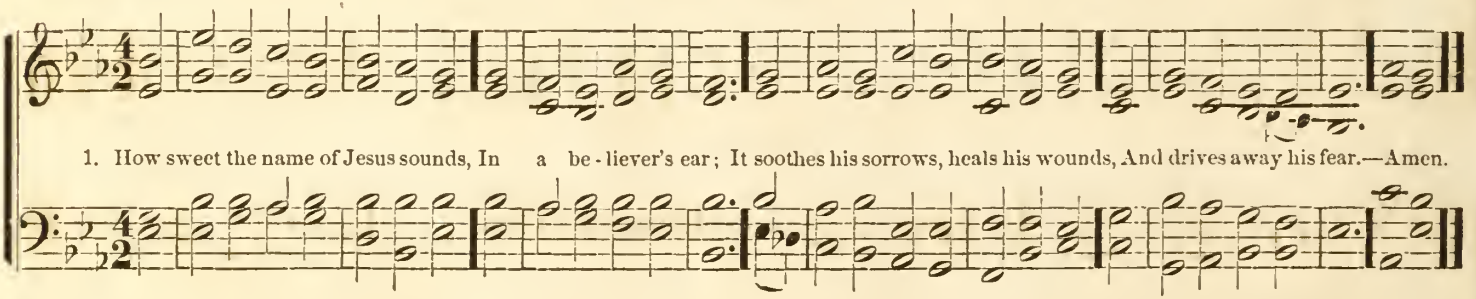
4.

I fear no foe with thee at | hand to bless;
Ills have no weight, and tears no | bitterness;
Where is death's sting, where grave, thy | victory?
I triumph still, if thou a- | bide with me.

Ex. 176.

ST. PETER.

REINAGLE.


1. How sweet the name of Jesus sounds, In a be - liever's ear; It soothes his sorrows, heals his wounds, And drives away his fear.—Amen.

2.

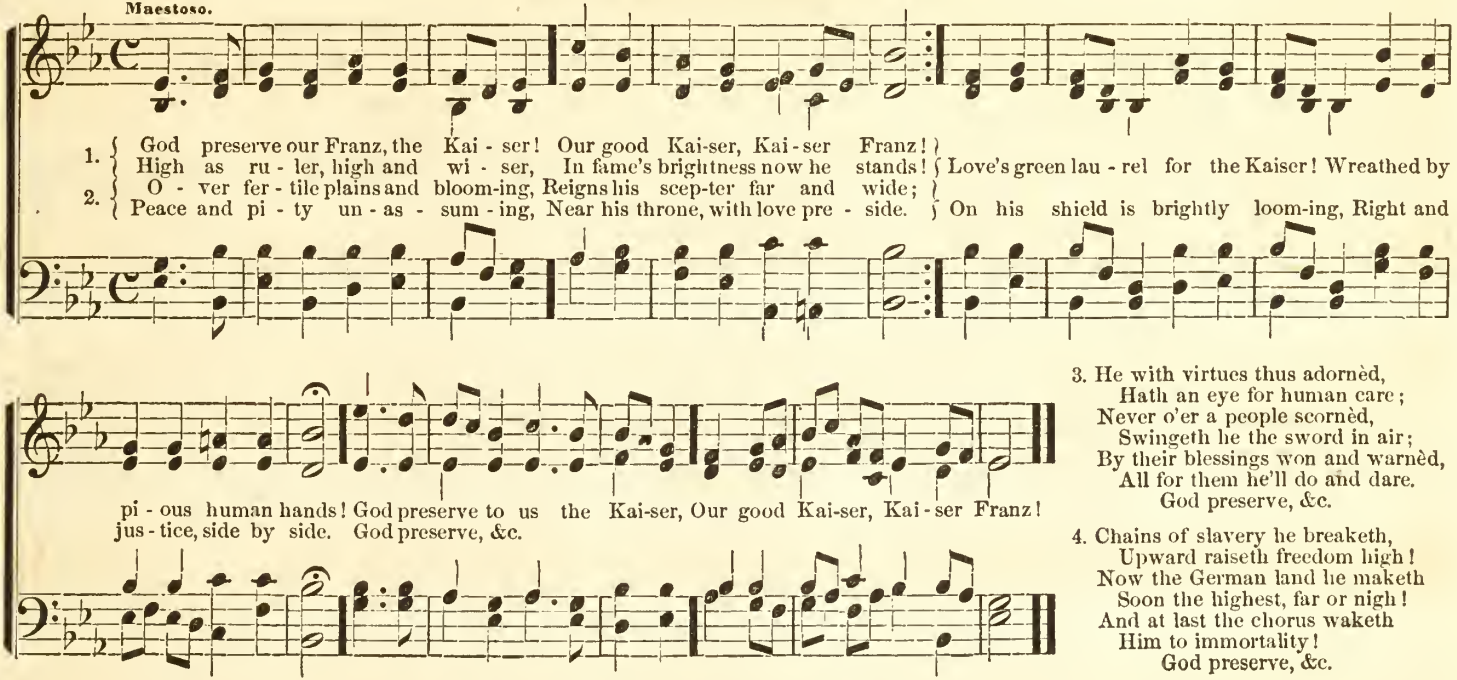
It makes the wounded spirit whole,
And calms the troubled breast;
'Tis manna to the hungry soul,
And to the weary rest.

3.

Weak is the effort of my heart,
And cold my warmest thought;
But when I see thee as thou art,
I'll praise thee as I ought.

4.

Till then I would thy name proclaim.
With every fleeting breath;
And may the music of thy name,
Refresh my soul in death.—Amen.


Maestoso.
1. God preserve our Franz, the Kai - ser! Our good Kai-ser, Kai - ser Franz!
High as ru - ler, high and wi - ser, In fame's brightness now he stands!
2. O - ver fer - tile plains and bloom-ing, Reigns his scep-ter far and wide;
Peace and pi - ty un - as - sum - ing, Near his throne, with love pre - side.
Love's green lau - rel for the Kaiser! Wreathed by
On his shield is brightly loom-ing, Right and
pi - ous human hands! God preserve to us the Kai-ser, Our good Kai-ser, Kai - ser Franz!
jus - tice, side by side. God preserve, &c.

3. He with virtues thus adornèd,
Hath an eye for human care;
Never o'er a people scornèd,
Swingeth he the sword in air;
By their blessings won and warnèd,
All for them he'll do and dare.
God preserve, &c.

4. Chains of slavery he breaketh,
Upward raiseth freedom high!
Now the German land he maketh
Soon the highest, far or nigh!
And at last the chorus waketh
Him to immortality!
God preserve, &c.

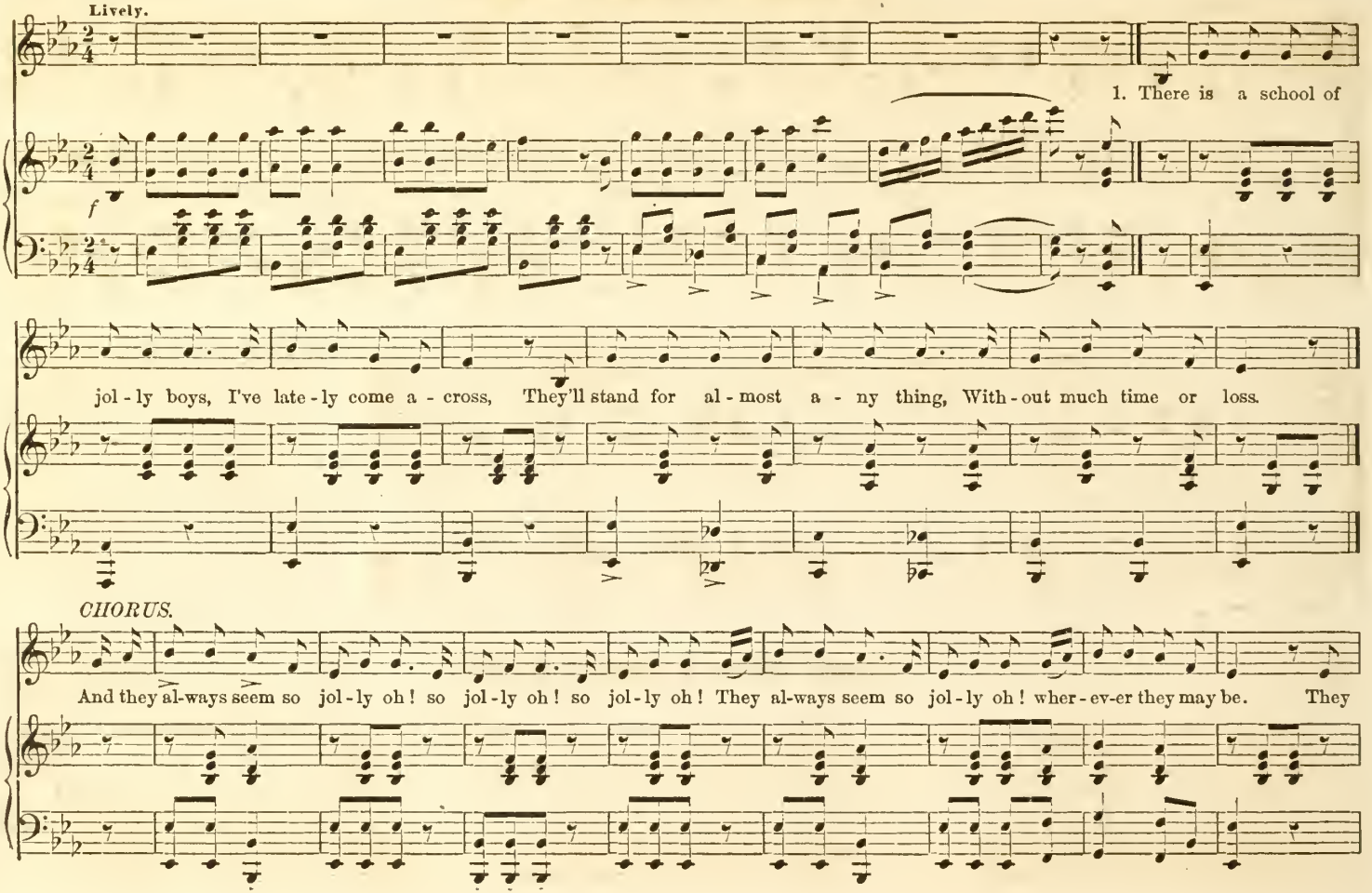
"LORD, WITH GLOWING HEART."

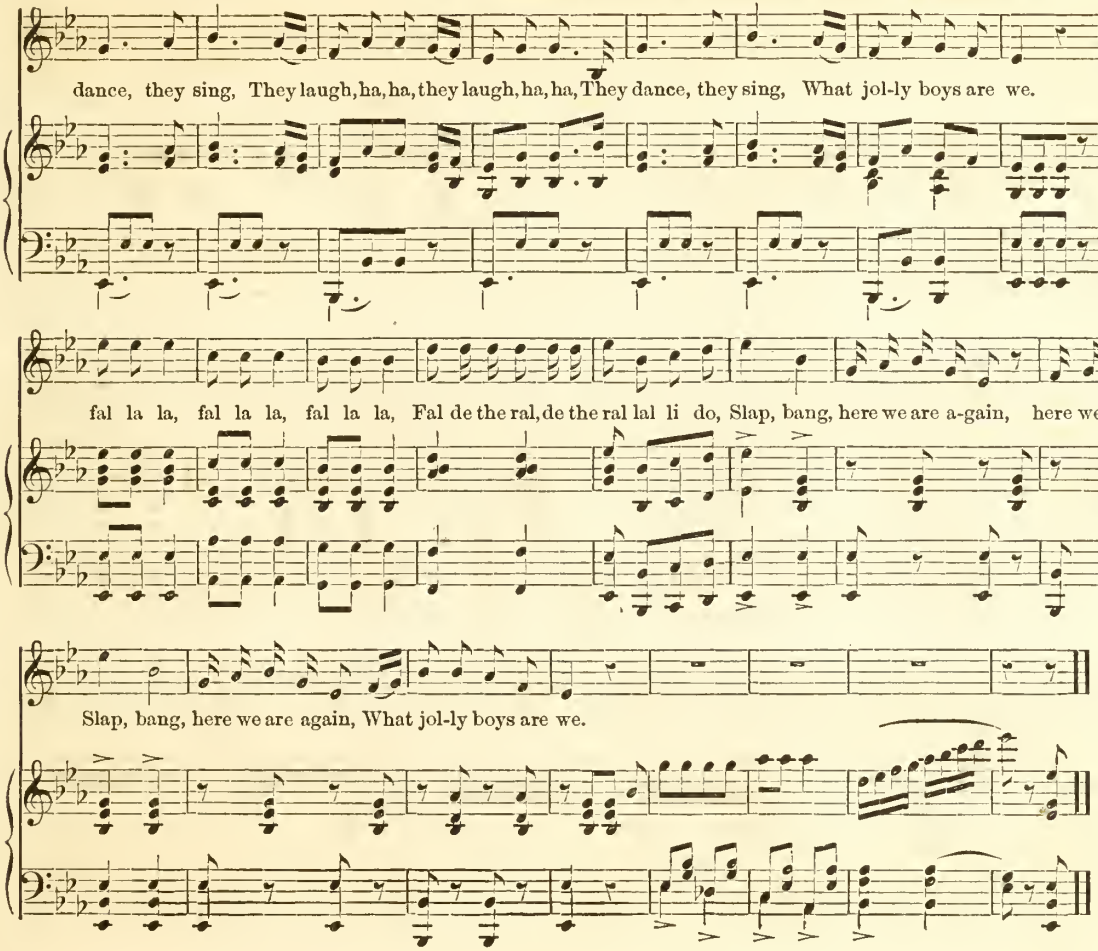
S. F. KEY.

1.
Lord, with glowing heart I'll praise thee,
For the bliss thy love bestows;
For the pardoning grace that saves me,
And the peace that from it flows:
Help, O Lord, my weak endeavor,
This dull soul to rapture raise;
Thou must light the flame, or never
Can my love be warmed to praise.

2.
Praise my soul, the God that sought thee,
Wretched wanderer far astray,
Found thee lost, and kindly brought thee
From the paths of death away:
Praise, with love's devoutest feeling,
Him who saw thy guilt-born fear,
And, the light of hope revealing,
Bade the blood-stained cross appear.

3.
Lord, this bosom's ardent feeling,
Vainly would my lips express;
Low before thy foot-stool kneeling,
Deign thy suppliant's prayer to bless:
Let thy grace, my soul's chief pleasure,
Love's pure flame within me raise,
And since words can never measure,
Let my life show forth thy praise.

Ex. 178. THE SCHOOL OF JOLLY BOYS, or SLAP BANG.

Lively.
1. There is a school of
f
jol - ly boys, I've late - ly come a - cross, They'll stand for al - most a - ny thing, With - out much time or loss.
CHORUS.
And they al-ways seem so jol - ly oh! so jol - ly oh! so jol - ly oh! They al-ways seem so jol - ly oh! wher - ev-er they may be. They

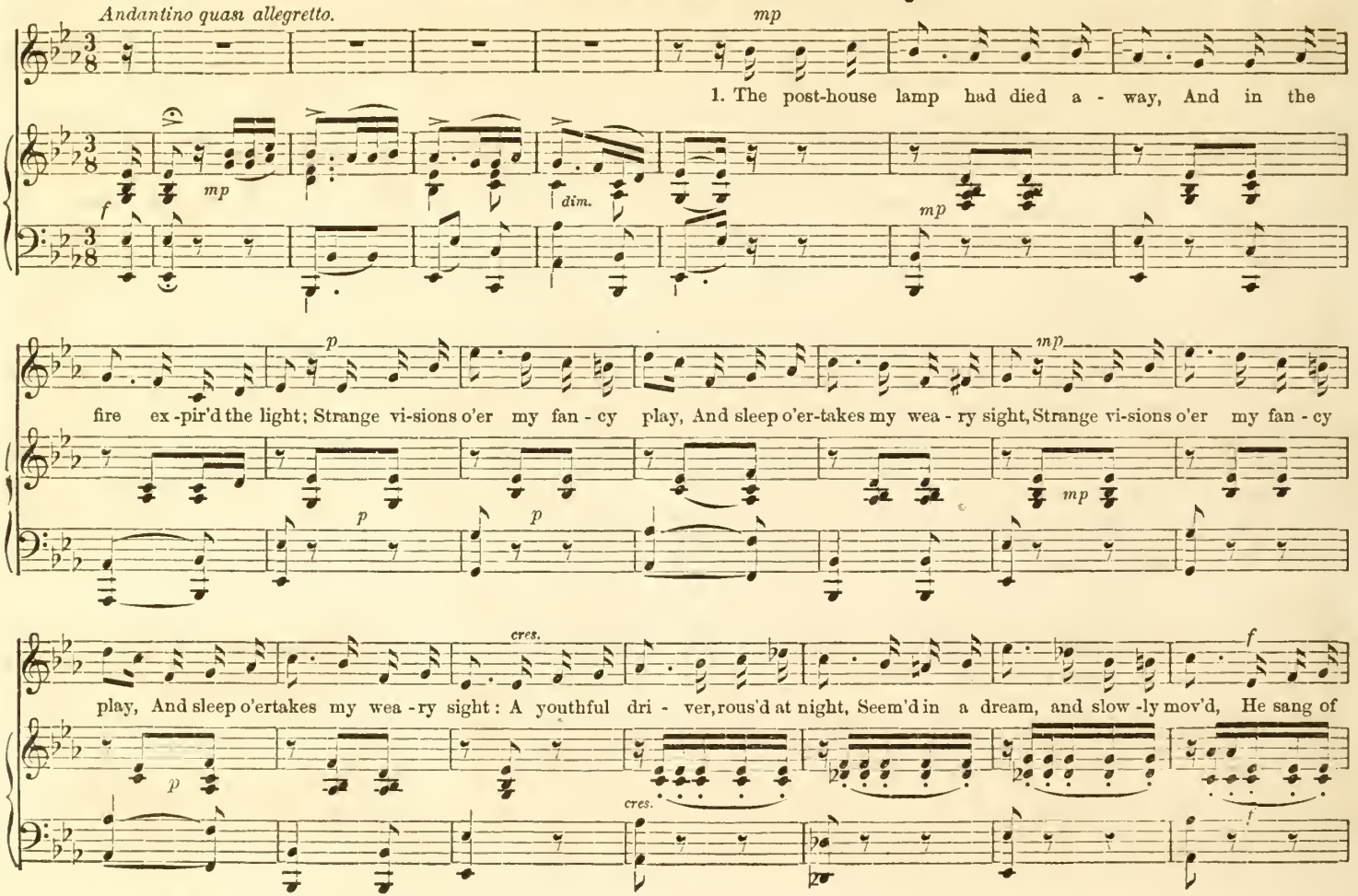

dance, they sing, They laugh, ha, ha, they laugh, ha, ha, They dance, they sing, What jol-ly boys are we. Fal la la, fal la la, fal la la,
fal la la, fal la la, fal la la, Fal de the ral, de the ral lal li do, Slap, bang, here we are a-gain, here we are a-gain, here we are a-gain,
Slap, bang, here we are again, What jol-ly boys are we.

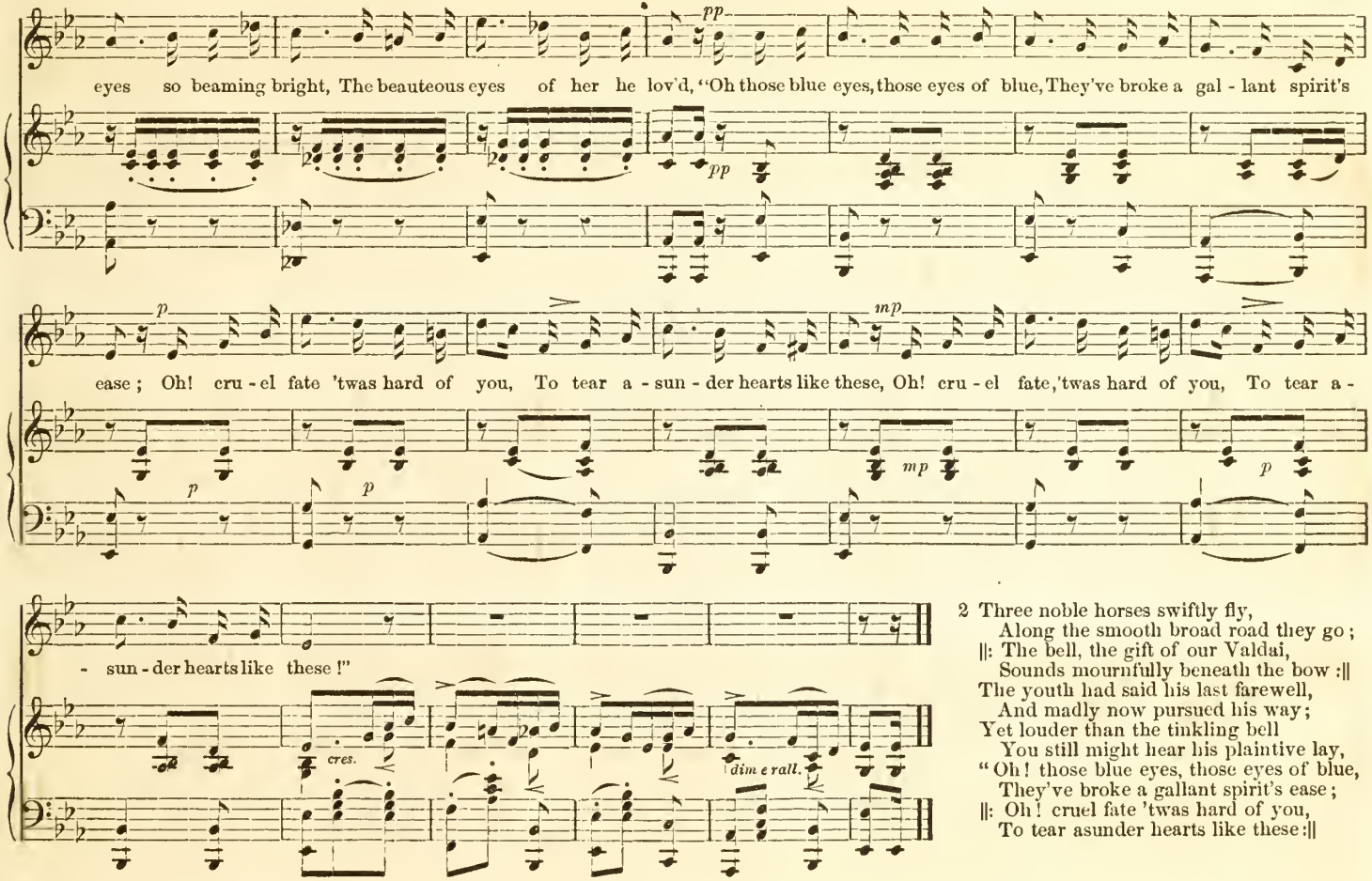
2.
At eight o'clock they sally forth
And travel, rain or shine,
With eyes so bright and hearts so light,
To open school by nine.
Cho.—And they always seem, &c.

3.
And all day long they study then,
Without a doubt or frown;
O come and see the brightest school
There is throughout the town.
Cho.—And they always seem, &c.

Ex. 179.

TROIKA. The Russian Driver's Song.

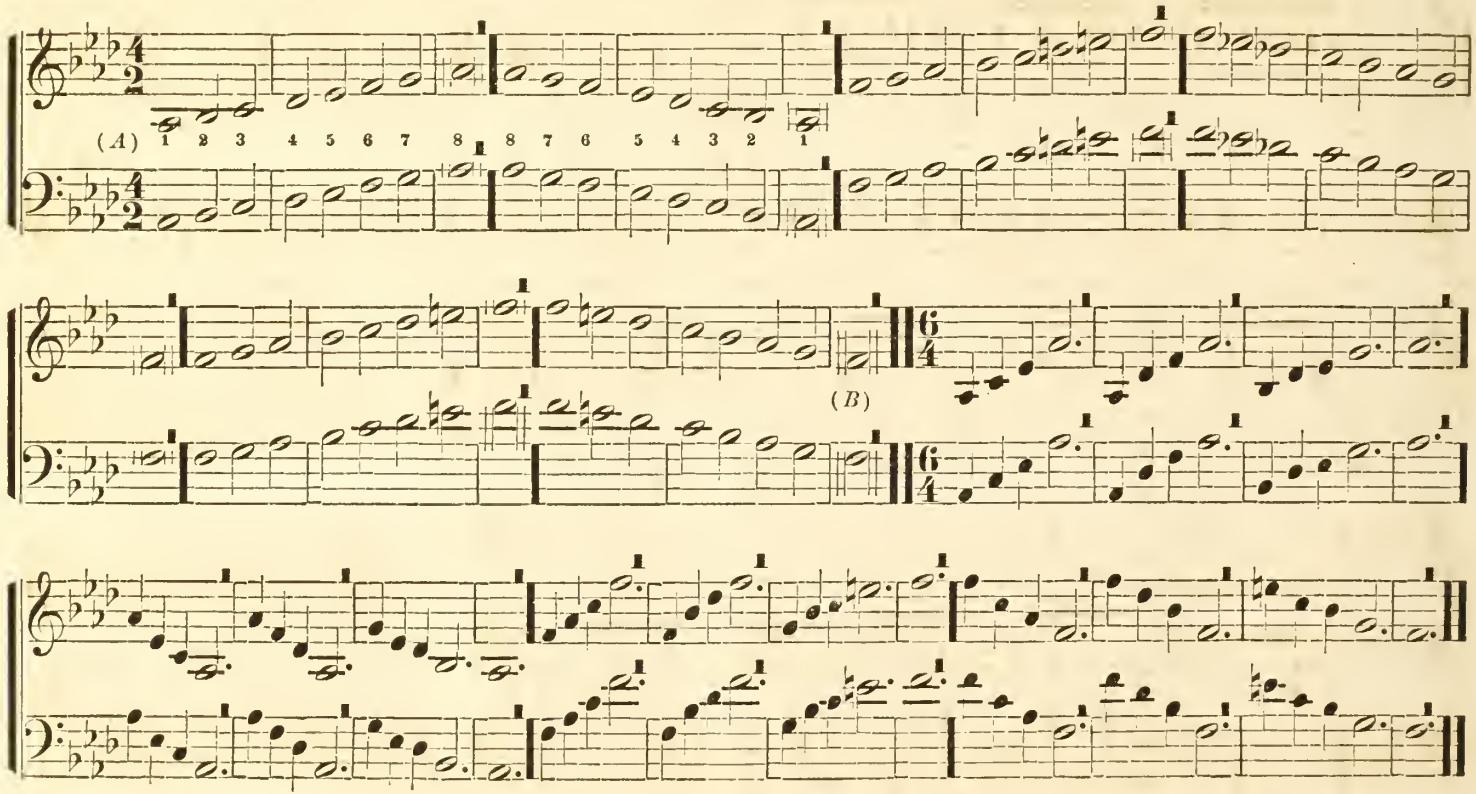
Arranged by Sutherland Edwards.

Andantino quasi allegretto.
mp
1. The post-house lamp had died a - way, And in the
f
mp
dim.
mp
p
mp
fire ex-pir'd the light; Strange vi-sions o'er my fan - cy play, And sleep o'er-takes my wea - ry sight, Strange vi-sions o'er my fan - cy
p
p
mp
cres.
f
play, And sleep o'ertakes my wea - ry sight: A youthful dri - ver, rous'd at night, Seem'd in a dream, and slow - ly mov'd, He sang of
p
cres.
f


eyes so beaming bright, The beauteous eyes of her he lov'd, "Oh those blue eyes, those eyes of blue, They've broke a gal - lant spirit's
ease; Oh! cru - el fate 'twas hard of you, To tear a - sun - der hearts like these, Oh! cru - el fate, 'twas hard of you, To tear a -
- sun - der hearts like these!"
cres.
dim e rall.

2 Three noble horses swiftly fly,
Along the smooth broad road they go;
‖: The bell, the gift of our Valdai,
Sounds mournfully beneath the bow :‖
The youth had said his last farewell,
And madly now pursued his way;
Yet louder than the tinkling bell
You still might hear his plaintive lay,
"Oh! those blue eyes, those eyes of blue,
They've broke a gallant spirit's ease;
‖: Oh! cruel fate 'twas hard of you,
To tear asunder hearts like these :‖

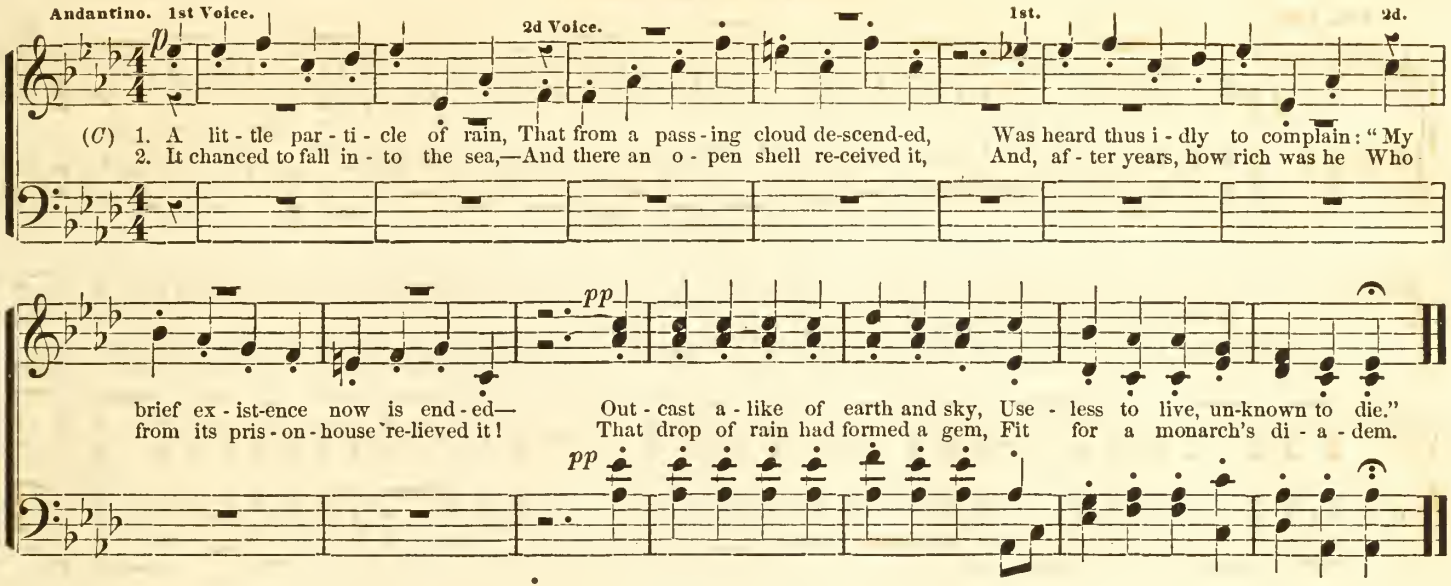
LESSON XVII.

KEY-NOTE, OR NUMBER ONE OF THE MAJOR SCALE, CHANGED TO A♭.

Ex. 180.—A new flat, D♭, is needed to make the Major Scale of A♭ complete. The relative minor is F, the Melodic form of which requires accidental D♮ and E♮ ascending, and accidental E♭ and D♭, descending; and the Harmonic form of which requires D♭ and E♮ ascending and descending. Teacher requires attention to beating in four-fold and six-fold measure. Write Examples *A*, *B*, and Soprano and Alto parts of *C*. Sing with numerals, syllables and *La*.

Words by S. C. Hall.

THE PEARL.

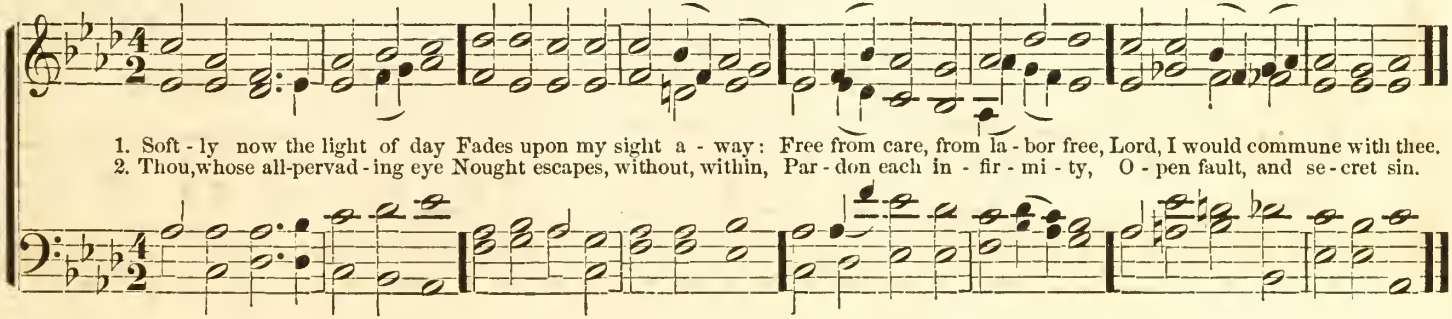
Andantino. 1st Voice. 2d Voice. 1st. 2d.


(C) 1. A lit - tle par - ti - cle of rain, That from a pass - ing cloud de-scend-ed, Was heard thus i - dly to complain: "My
2. It chanced to fall in - to the sea,—And there an o - pen shell re-ceived it, And, af - ter years, how rich was he Who
pp
brief ex - ist-ence now is end - ed— Out - cast a - like of earth and sky, Use - less to live, un-known to die."
from its pris - on - house re-lieved it! That drop of rain had formed a gem, Fit for a monarch's di - a - dem.
pp

Ex. 181. Words by G. W. Doane.

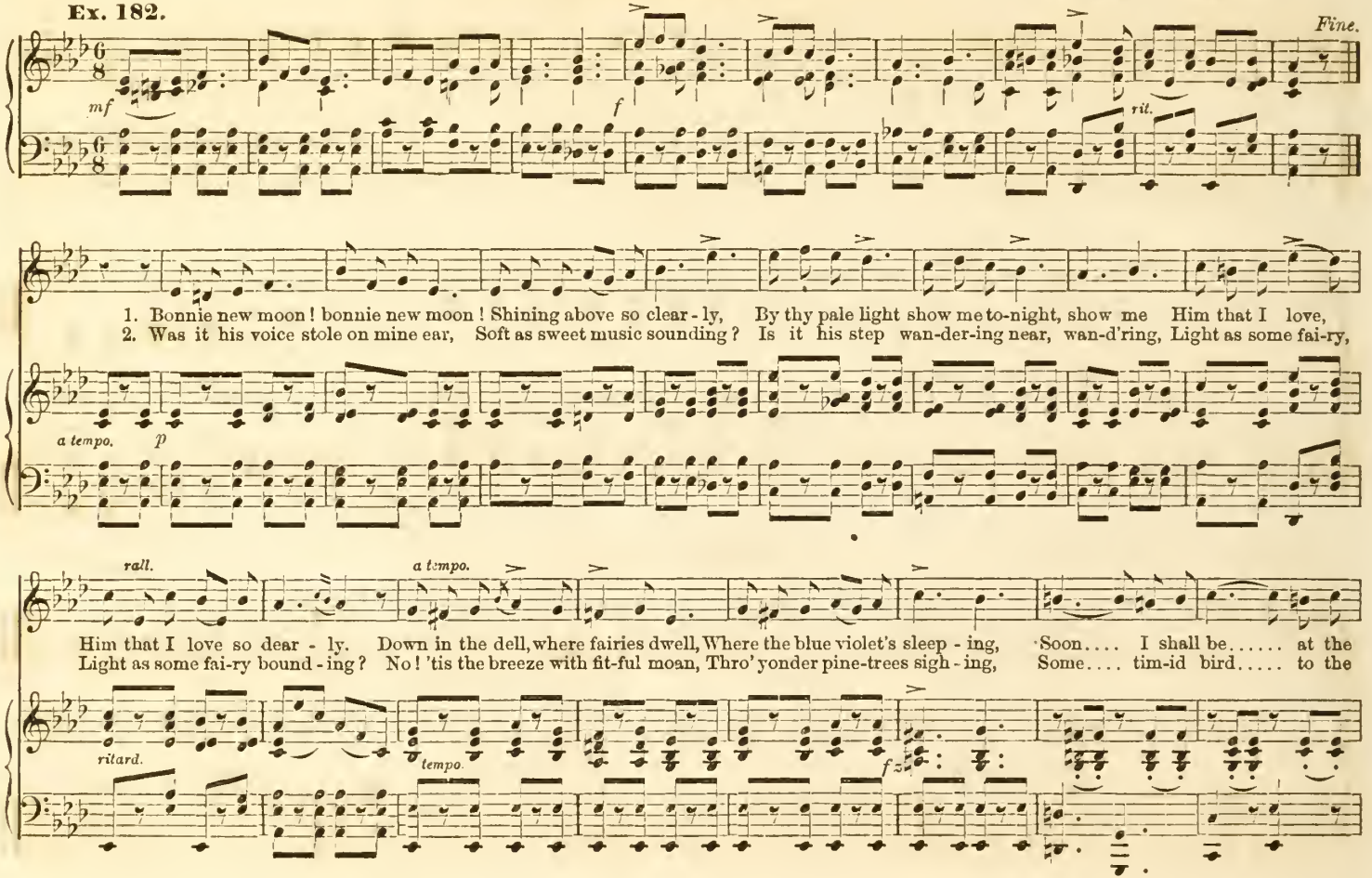
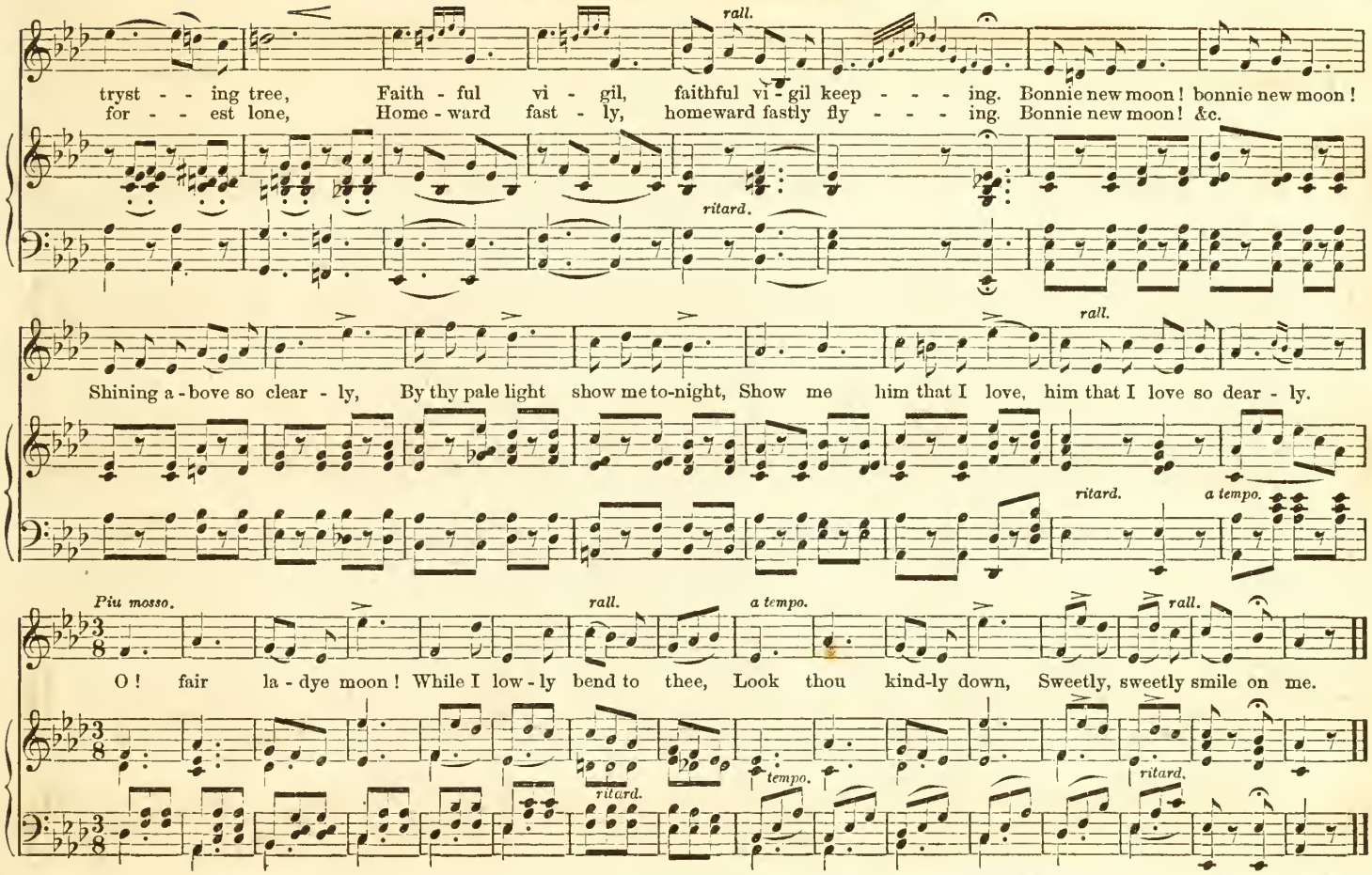
VESPER. 7s.

Mendelssohn.


1. Soft - ly now the light of day Fades upon my sight a - way: Free from care, from la - bor free, Lord, I would commune with thee.
2. Thou, whose all-pervad - ing eye Nought escapes, without, within, Par - don each in - fir - mi - ty, O - pen fault, and se - cret sin.

BONNIE NEW MOON.

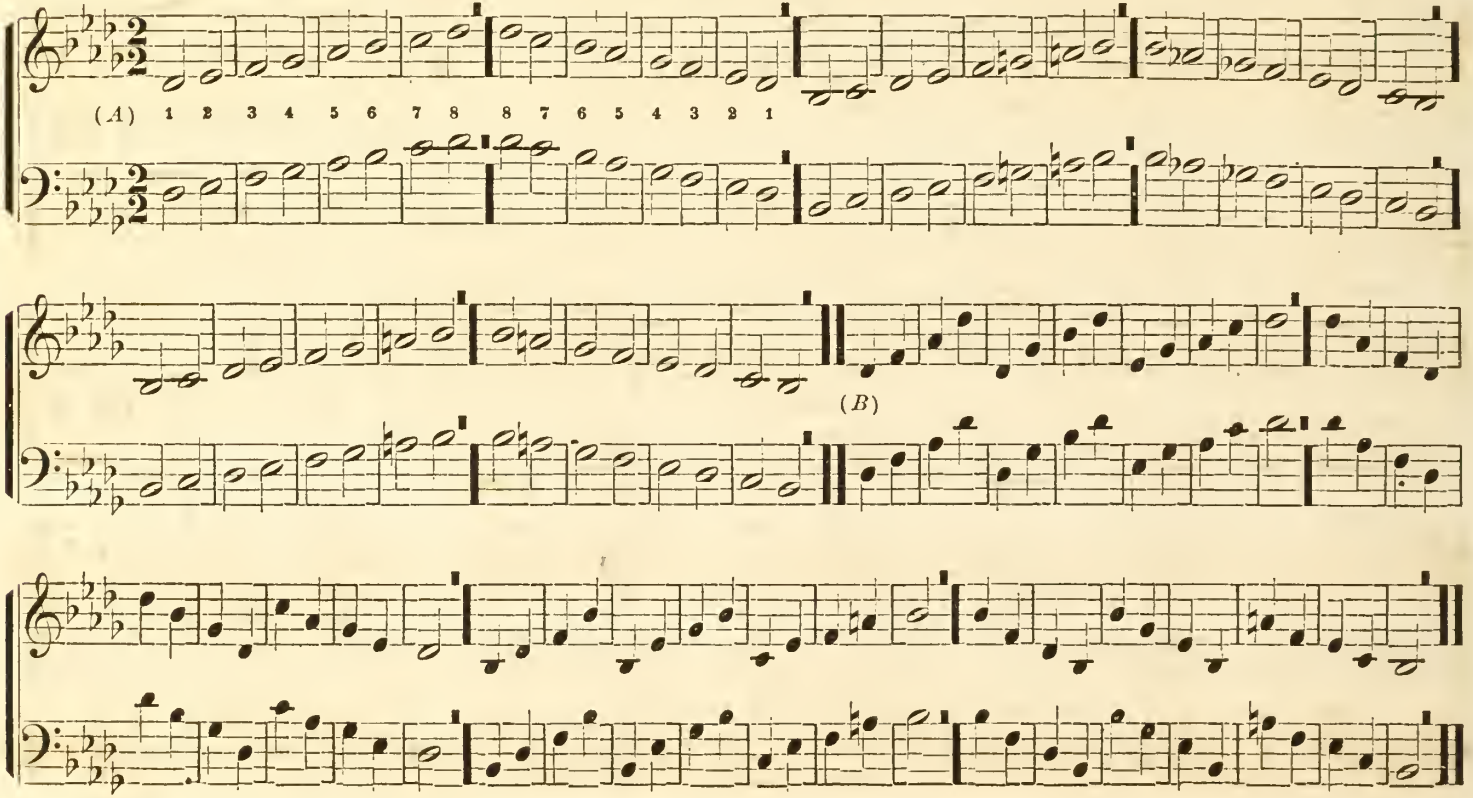
Words and Music by GEORGE LINLEY.

Ex. 182.

Fine.
mf
f
rit.
1. Bonnie new moon! bonnie new moon! Shining above so clear - ly, By thy pale light show me to-night, show me Him that I love,
2. Was it his voice stole on mine ear, Soft as sweet music sounding? Is it his step wan-der-ing near, wan-d'ring, Light as some fai-ry,
a tempo.
p
rall.
a tempo.
Him that I love so dear - ly. Down in the dell, where fairies dwell, Where the blue violet's sleep - ing, Soon.... I shall be..... at the
Light as some fai-ry bound - ing? No! 'tis the breeze with fit-ful moan, Thro' yonder pine-trees sigh - ing, Some.... tim-id bird..... to the
ritard.
tempo.
fz

rall.
tryst - - ing tree, Faith - ful vi - gil, faithful vi - gil keep - - - ing. Bonnie new moon! bonnie new moon!
for - - est lone, Home - ward fast - ly, homeward fastly fly - - - ing. Bonnie new moon! &c.
ritard.
rall.
Shining a - bove so clear - ly, By thy pale light show me to-night, Show me him that I love, him that I love so dear - ly.
ritard.
a tempo.
Piu mosso.
rall.
a tempo.
rall.
O! fair la - dye moon! While I low - ly bend to thee, Look thou kind-ly down, Sweetly, sweetly smile on me.
tempo.
ritard.
ritard.
Play Introduction for Interlude and Concluding Symphony.

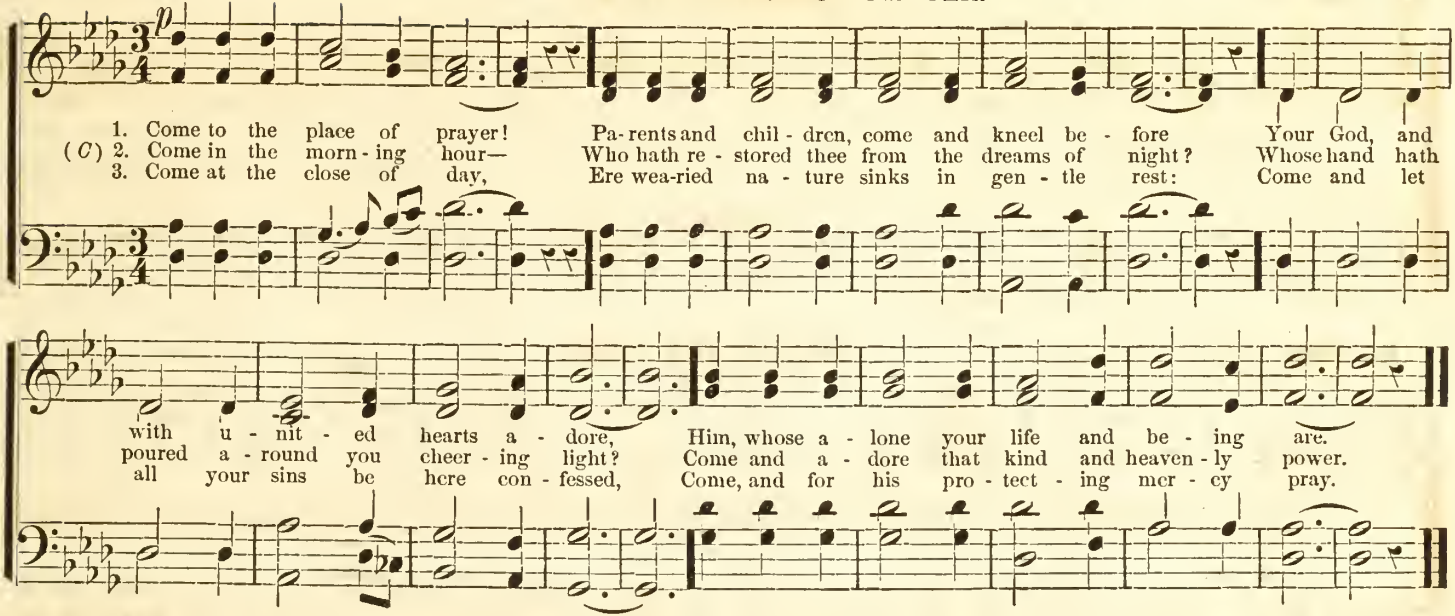
LESSON XVIII.

KEY-NOTE, OR NUMBER ONE OF THE MAJOR SCALE, CHANGED TO D♭.

Ex. 183.—A new flat, G♭, is needed to make the Major Scale of D♭ complete. The relative minor is B♭, the Melodic form of which requires accidental G♮ and A♮ ascending, and accidental A♭ and G♭, descending; and the Harmonic form of which requires G♮ and A♮ ascending and descending. Teacher requires examples *A*, *B*, and Soprano and Alto parts of *C* to be written. Be exact in beating.



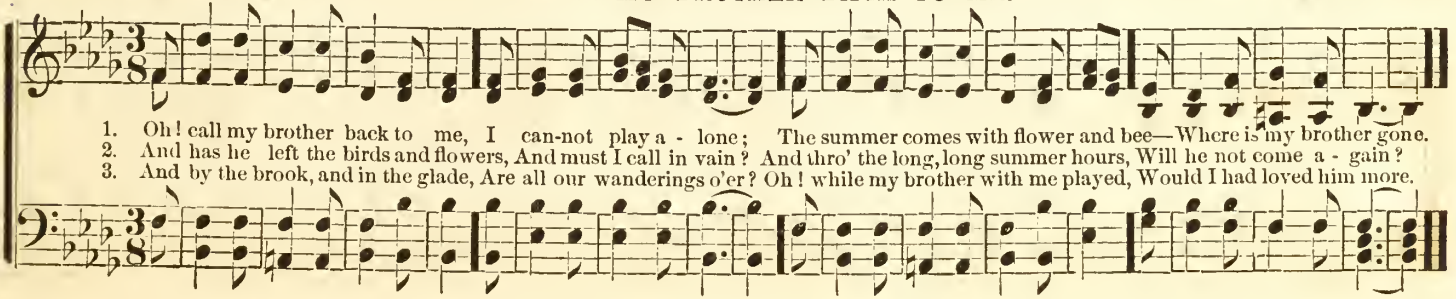
COME TO THE PLACE OF PRAYER.

Andantino.

1. Come to the place of prayer! Pa-rents and chil-dren, come and kneel be-fore Your God, and
(C) 2. Come in the morn-ing hour— Who hath re-stored thee from the dreams of night? Whose hand hath
3. Come at the close of day, Ere wea-ried na-ture sinks in gen-tle rest: Come and let
with u-nit-ed hearts a-dore, Him, whose a-lone your life and be-ing are.
poured a-round you cheer-ing light? Come and a-dore that kind and heaven-ly power.
all your sins be here con-fessed, Come, and for his pro-tect-ing mer-cy pray.

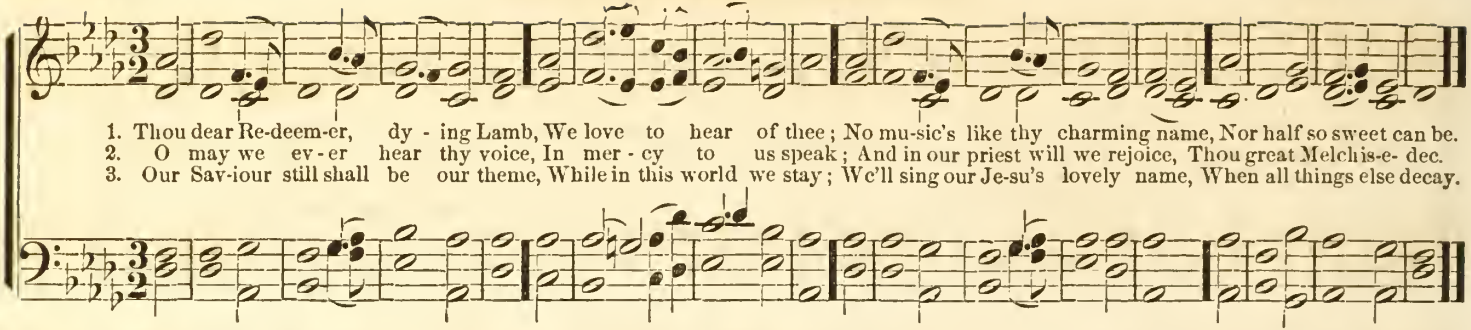
Ex. 184. Words by Mrs. HEMANS.

OH! CALL MY BROTHER BACK TO ME.

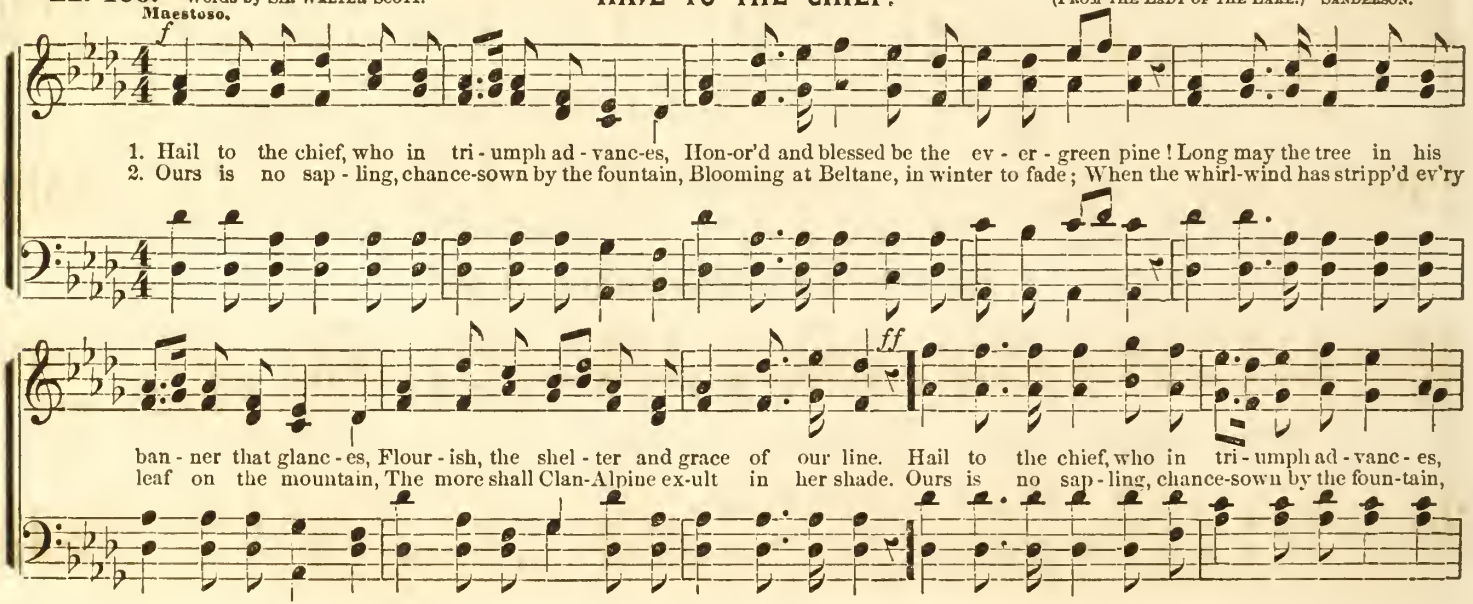
G. H. C.

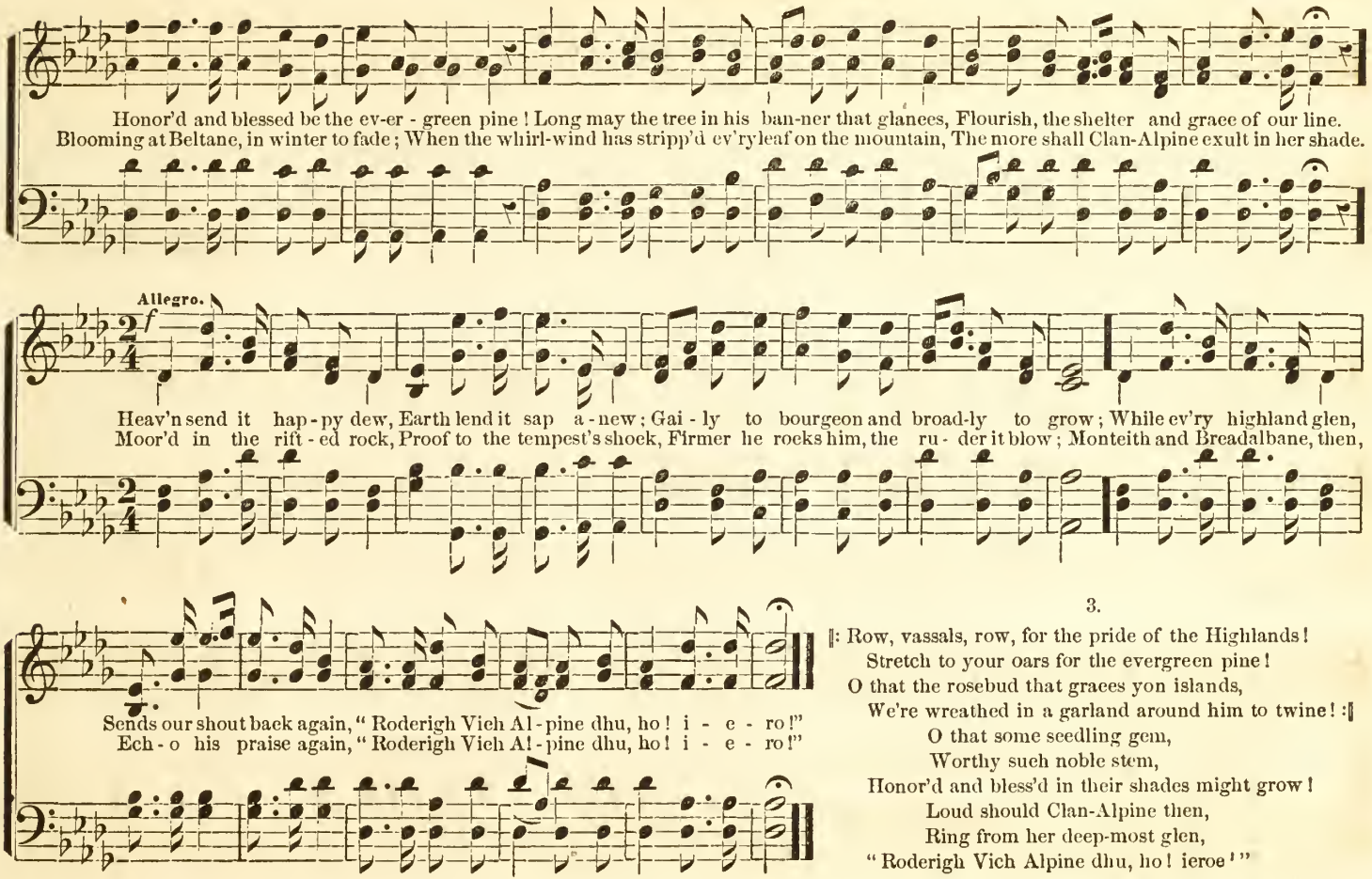

1. Oh! call my brother back to me, I can-not play a-lone; The summer comes with flower and bee—Where is my brother gone.
2. And has he left the birds and flowers, And must I call in vain? And thro' the long, long summer hours, Will he not come a-gain?
3. And by the brook, and in the glade, Are all our wanderings o'er? Oh! while my brother with me played, Would I had loved him more.

Ex. 185. **MESSIAH. C. M.** HANDEL.


1. Thou dear Re-deem-er, dy - ing Lamb, We love to hear of thee; No mu-sic's like thy charming name, Nor half so sweet can be.
2. O may we ev - er hear thy voice, In mer - cy to us speak; And in our priest will we rejoice, Thou great Melchis-e- dec.
3. Our Sav-iour still shall be our theme, While in this world we stay; We'll sing our Je-su's lovely name, When all things else decay.

Ex. 186. Words by SIR WALTER SCOTT. **HAIL TO THE CHIEF.** (FROM THE LADY OF THE LAKE.) SANDERSON.


Maestoso.
f
1. Hail to the chief, who in tri - umph ad - vanc-es, Hon-or'd and blessed be the ev - er - green pine! Long may the tree in his
2. Ours is no sap - ling, chance-sown by the fountain, Blooming at Beltane, in winter to fade; When the whirl-wind has stripp'd ev'ry
ff
ban - ner that glanc - es, Flour - ish, the shel - ter and grace of our line. Hail to the chief, who in tri - umph ad - vanc - es,
leaf on the mountain, The more shall Clan-Alpine ex-ult in her shade. Ours is no sap - ling, chance-sown by the foun-tain,


Honor'd and blessed be the ev-er - green pine! Long may the tree in his ban-ner that glances, Flourish, the shelter and grace of our line.
Blooming at Beltane, in winter to fade; When the whirl-wind has stripp'd ev'ryleaf on the mountain, The more shall Clan-Alpine exult in her shade.
Allegro.
f
Heav'n send it hap-py dew, Earth lend it sap a-new; Gai-ly to bourgeon and broad-ly to grow; While ev'ry highland glen,
Moor'd in the rift-ed rock, Proof to the tempest's shock, Firmer he rocks him, the ru-der it blow; Monteith and Breadalbane, then,
Sends our shout back again, "Roderigh Vich Al-pine dhu, ho! i - e - ro!"
Ech-o his praise again, "Roderigh Vich Al-pine dhu, ho! i - e - ro!"

3.

‖: Row, vassals, row, for the pride of the Highlands!
Stretch to your oars for the evergreen pine!
O that the rosebud that graces yon islands,
We're wreathed in a garland around him to twine! :‖
O that some seedling gem,
Worthy such noble stem,
Honor'd and bless'd in their shades might grow!
Loud should Clan-Alpine then,
Ring from her deep-most glen,
"Roderigh Vich Alpine dhu, ho! ieroe!"

Ex. 187.

THE CHILD AND THE MAY-FLY.

W. Taubert.

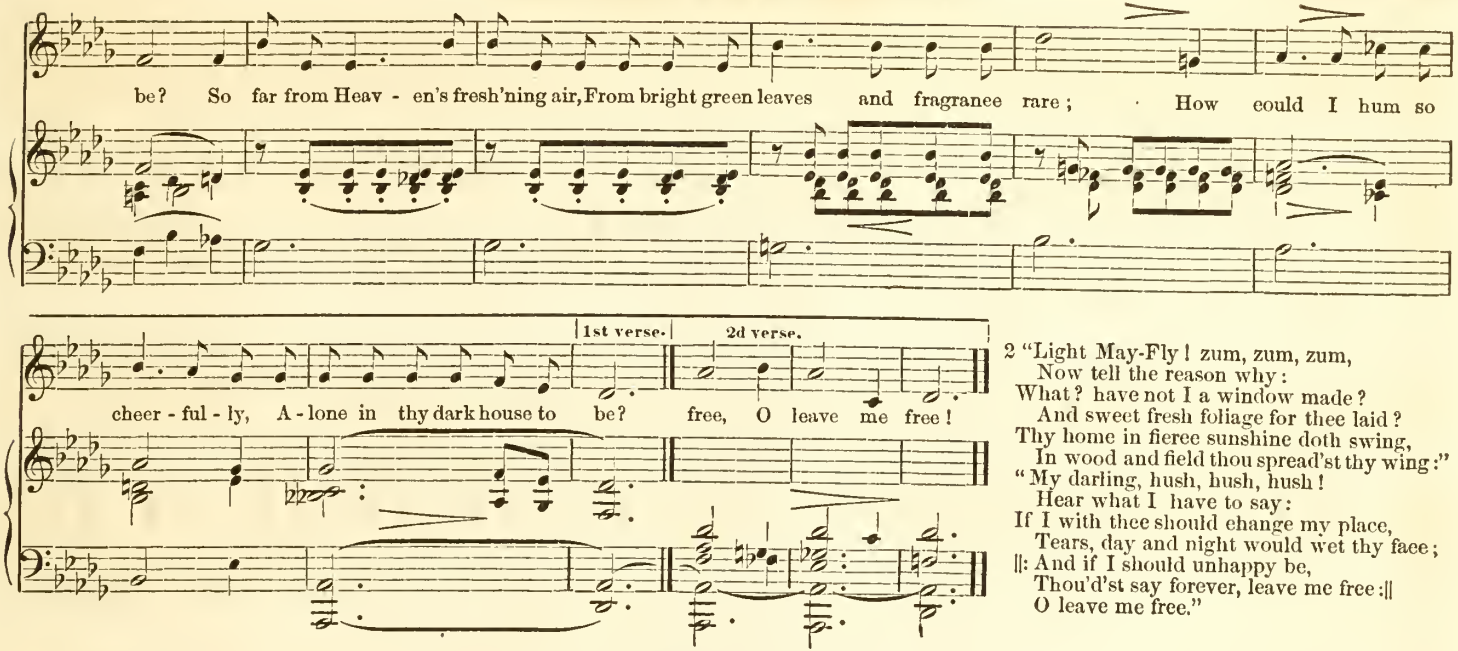
Allegretto con Moto.

Puer.

☞ A double flat lowers a half-tone, after a single flat has been used. The signs used to restore an interval made doubly flat to its original position in the scale are 𝄫.

1. "Light May - Fly! zum, zum, zum, Now tell the rea - son why, Thou fly - est near my win-dow now? But in my cottage com'st not thou! Why scream you so and rat - tle too? Why not more glad for me and you?"

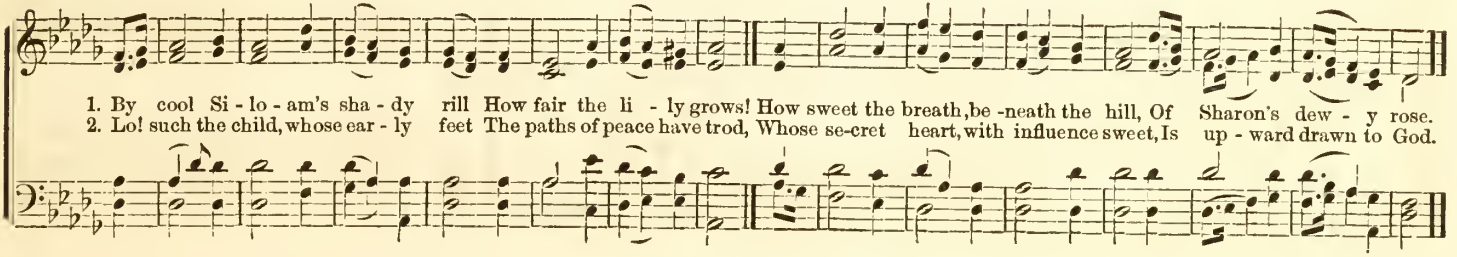
Puella.

"My darling, hush, hush, hush, Hear what I have to say: How could I hum so cheer-ful - ly, A - lone in thy dark house to

be? So far from Heav - en's fresh'ning air, From bright green leaves and fragrance rare; How could I hum so
1st verse.
2d verse.
cheer - ful - ly, A - lone in thy dark house to be? free, O leave me free!

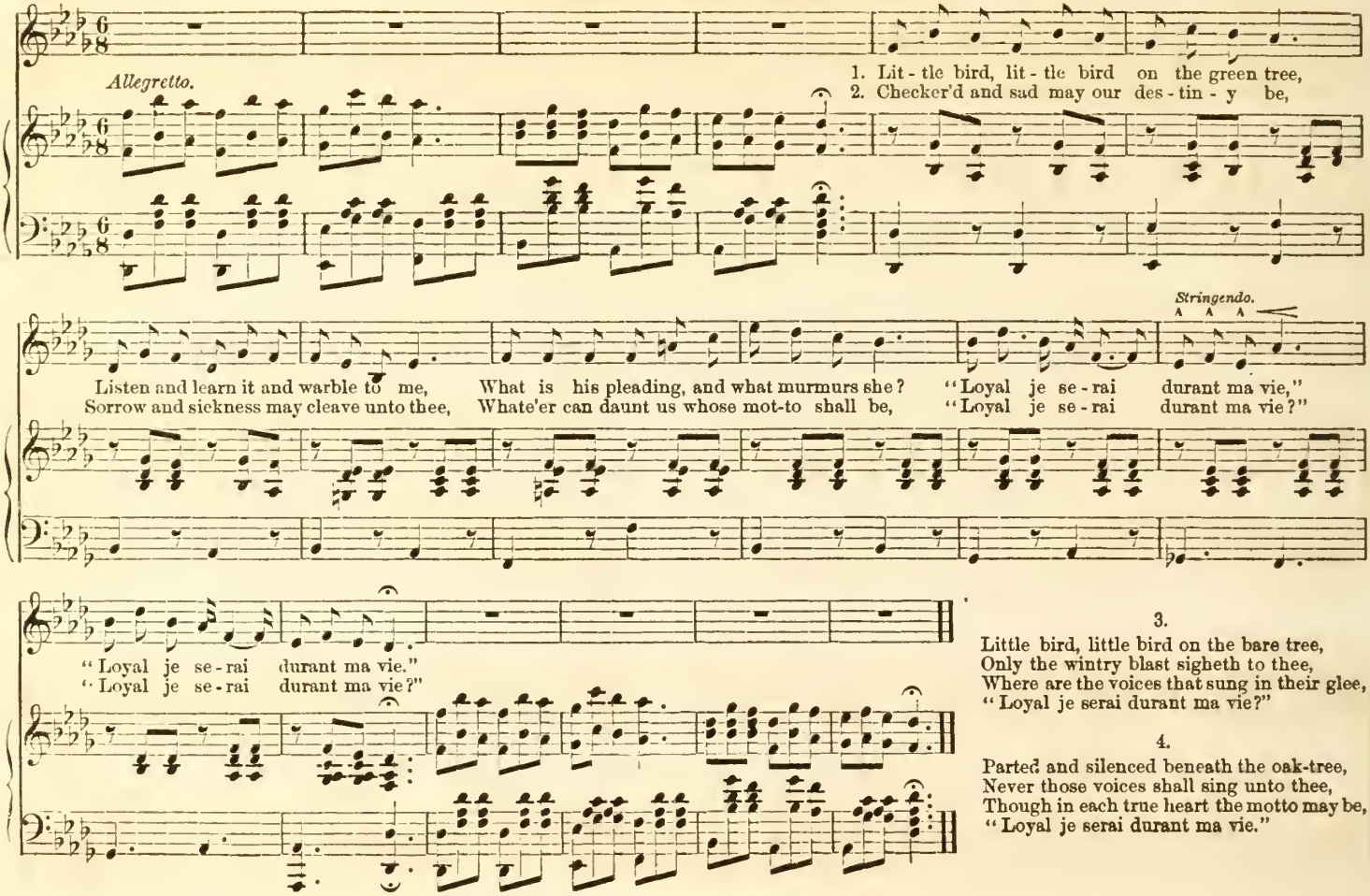
2 "Light May-Fly! zum, zum, zum,
Now tell the reason why:
What? have not I a window made?
And sweet fresh foliage for thee laid?
Thy home in fierce sunshine doth swing,
In wood and field thou spread'st thy wing:"
"My darling, hush, hush, hush!
Hear what I have to say:
If I with thee should change my place,
Tears, day and night would wet thy face;
‖: And if I should unhappy be,
Thou'd'st say forever, leave me free :‖
O leave me free."

Ex. 188.

HOWARD. C. M.


1. By cool Si - lo - am's sha - dy rill How fair the li - ly grows! How sweet the breath, be - neath the hill, Of Sharon's dew - y rose.
2. Lo! such the child, whose ear - ly feet The paths of peace have trod, Whose se-cret heart, with influence sweet, Is up - ward drawn to God.

LITTLE BIRD ON THE GREEN THEE.

CLARIBEL.

Allegretto.
1. Lit - tle bird, lit - tle bird on the green tree,
2. Checker'd and sad may our des - tin - y be,
Stringendo.
Listen and learn it and warble to me, What is his pleading, and what murmurs she? "Loyal je se - rai durant ma vie,"
Sorrow and sickness may cleave unto thee, Whate'er can daunt us whose mot-to shall be, "Loyal je se - rai durant ma vie?"
"Loyal je se - rai durant ma vie."
"Loyal je se - rai durant ma vie?"

3.

Little bird, little bird on the bare tree,
Only the wintry blast sigheth to thee,
Where are the voices that sung in their glee,
"Loyal je serai durant ma vie?"

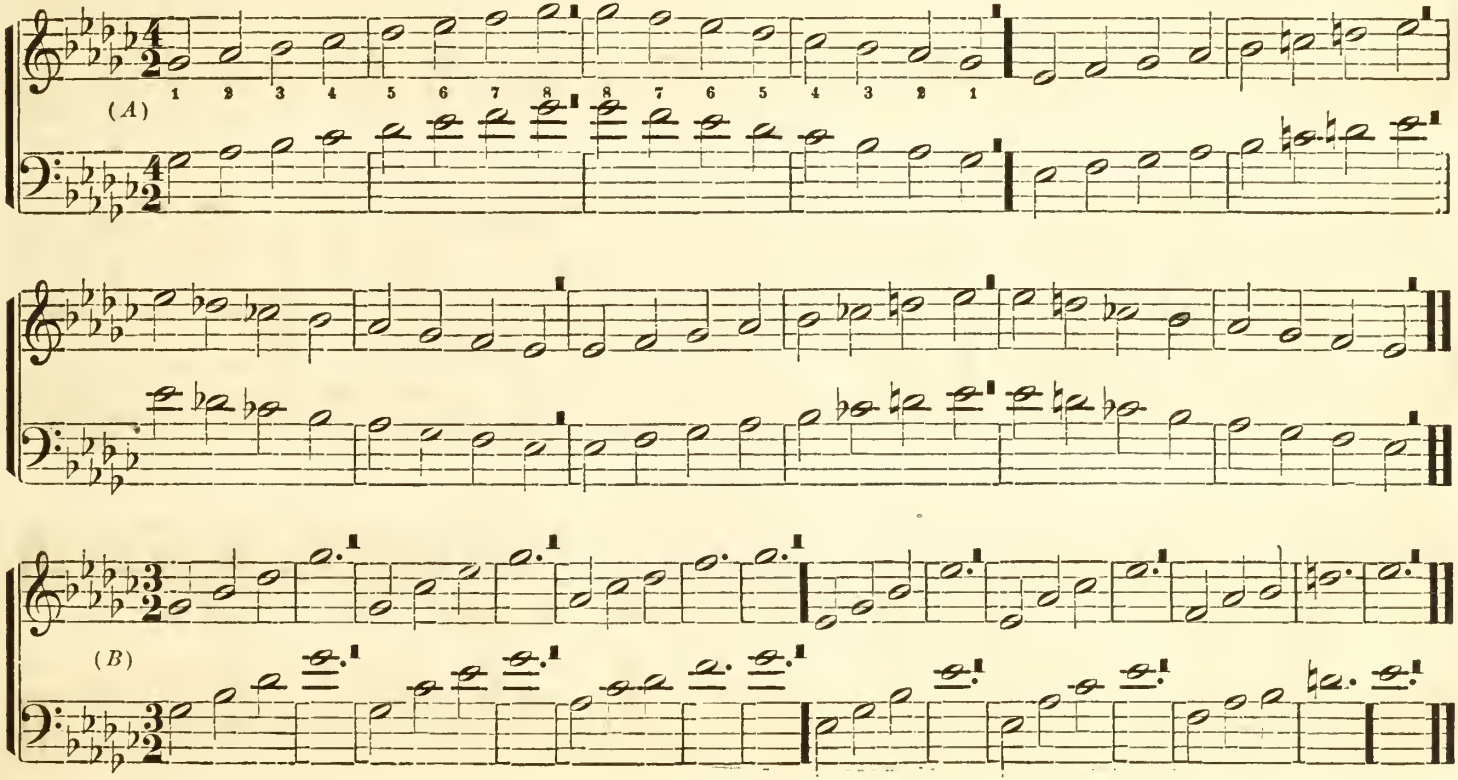
4.

Parted and silenced beneath the oak-tree,
Never those voices shall sing unto thee,
Though in each true heart the motto may be,
"Loyal je serai durant ma vie."

LESSON XIX.

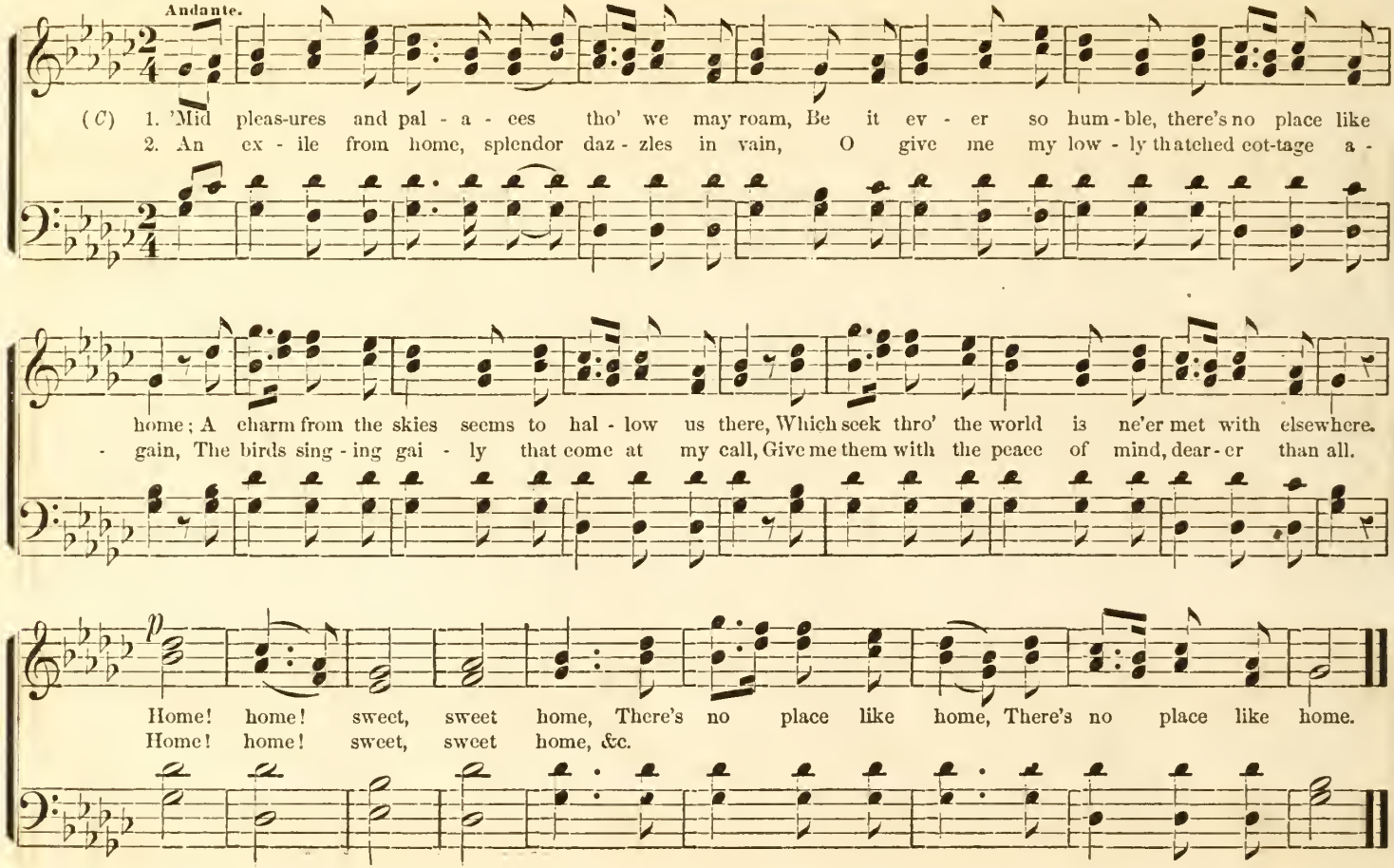
KEY-NOTE, OR NUMBER ONE OF THE MAJOR SCALE, CHANGED TO G♭.

Ex. 190.—A new flat, C♭, is needed to make the Major Scale of G♭ complete. The relative minor is E♭, the Melodic form of which requires accidental C♯ and D♯ ascending, and accidental D♭ and C♭, descending; and the Harmonic form of which requires C♭ and D♯ ascending and descending. Teacher requires examples *A*, *B*, and Soprano and Alto parts of *C* to be written, and exactness in beating in two-fold and three-fold measure.



Words by Jno. Howard Payne.

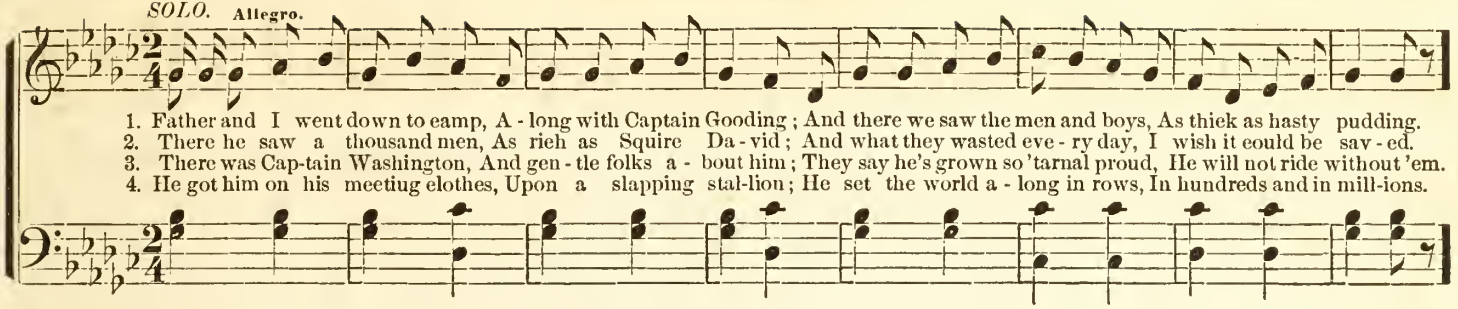
HOME, SWEET HOME.

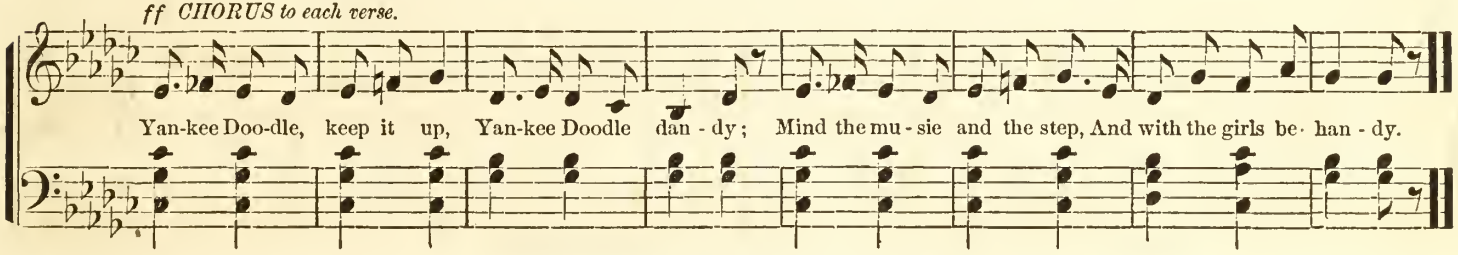
H. R. Bishop, G. Donizetti, etc.

Andante.
(C) 1. 'Mid pleas-ures and pal - a - ces tho' we may roam, Be it ev - er so hum - ble, there's no place like
2. An ex - ile from home, splendor daz - zles in vain, O give me my low - ly thatched cot-tage a -
home; A charm from the skies seems to hal - low us there, Which seek thro' the world is ne'er met with elsewhere.
- gain, The birds sing - ing gai - ly that come at my call, Give me them with the peace of mind, dear - er than all.
p
Home! home! sweet, sweet home, There's no place like home, There's no place like home.
Home! home! sweet, sweet home, &c.

Ex. 191. Original Words.

YANKEE DOODLE.

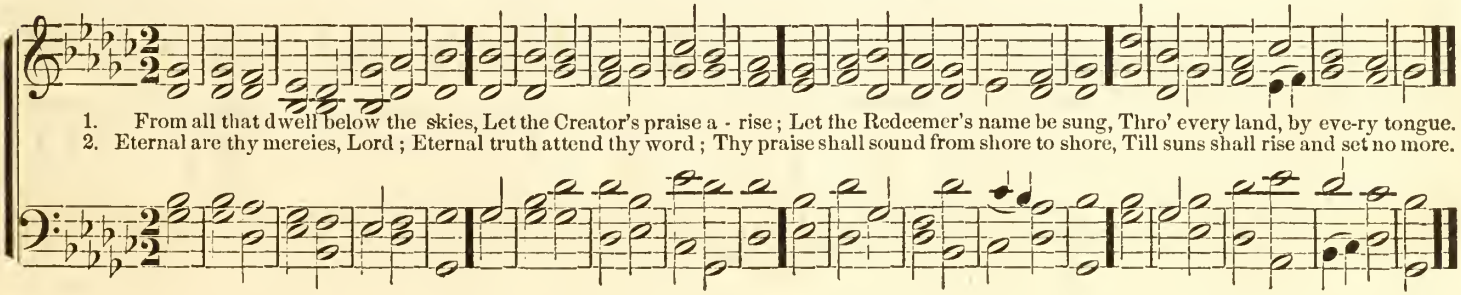
SOLO. Allegro.


1. Father and I went down to camp, A - long with Captain Gooding ; And there we saw the men and boys, As thick as hasty pudding.
2. There he saw a thousand men, As rich as Squire Da - vid ; And what they wasted eve - ry day, I wish it could be sav - ed.
3. There was Cap-tain Washington, And gen - tle folks a - bout him ; They say he's grown so 'tarnal proud, He will not ride without 'em.
4. He got him on his meeting clothes, Upon a slapping stal-lion ; He set the world a - long in rows, In hundreds and in mill-ions.

ff CHORUS to each verse.

Ex. 192.

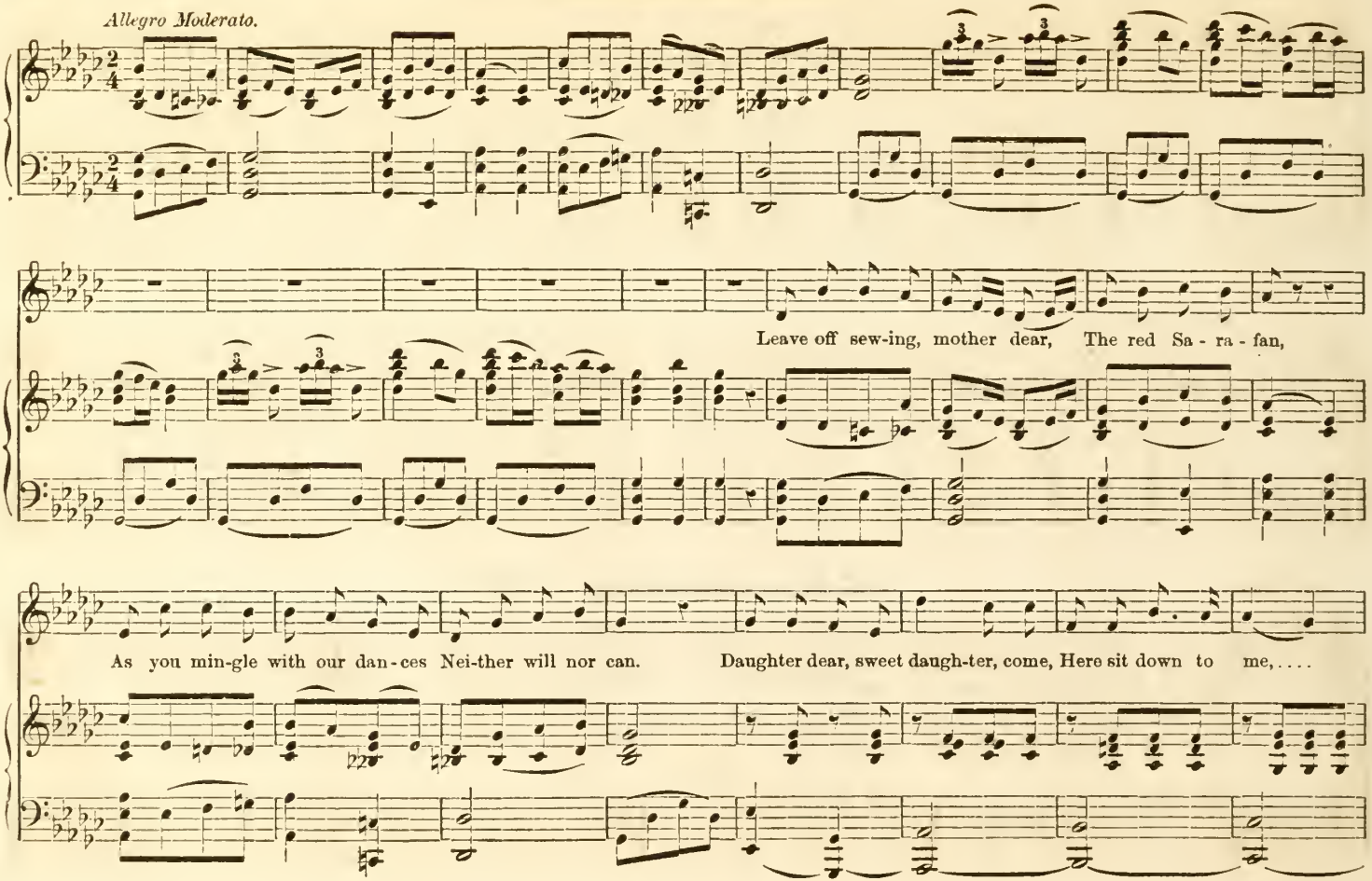
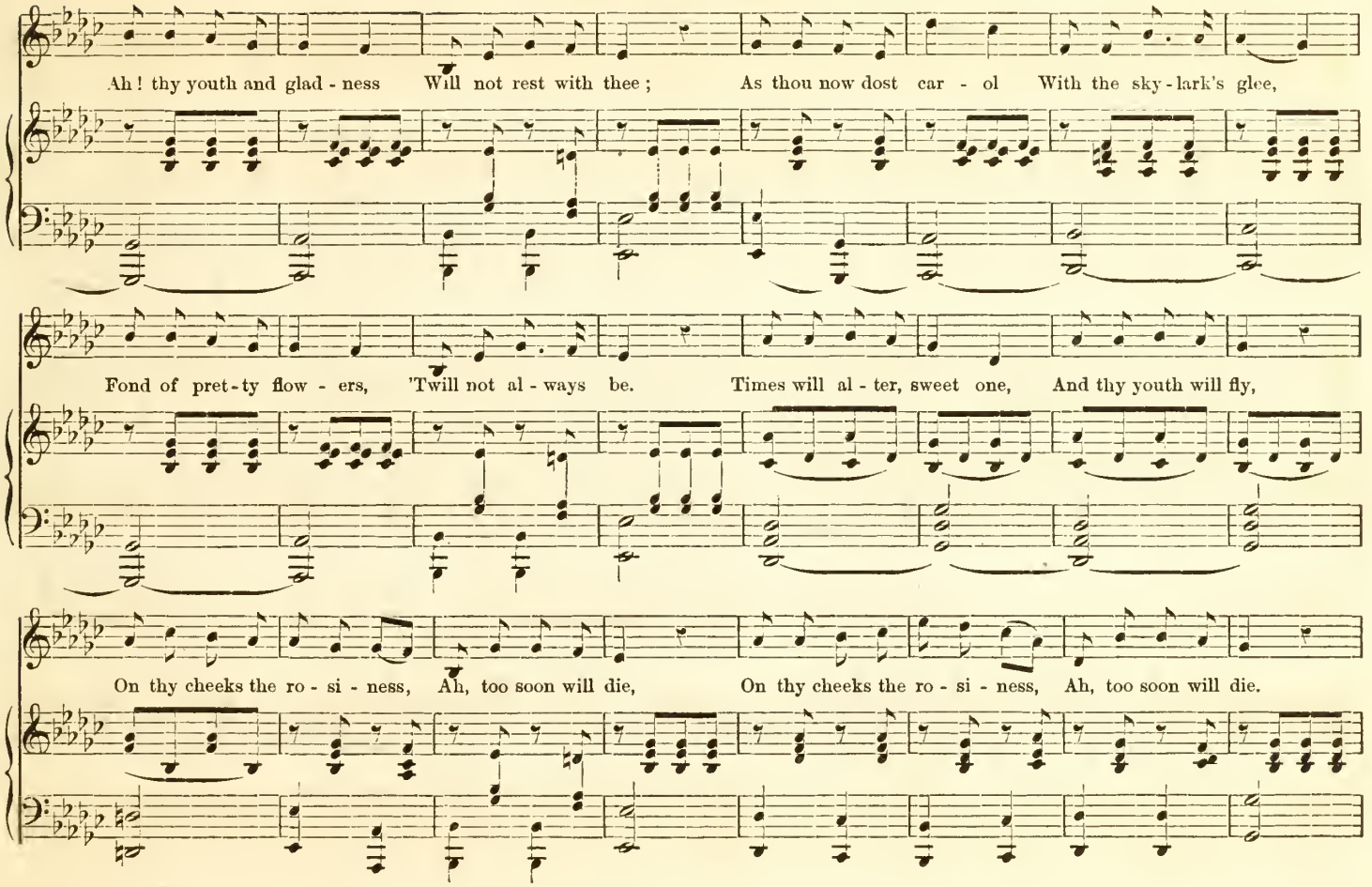
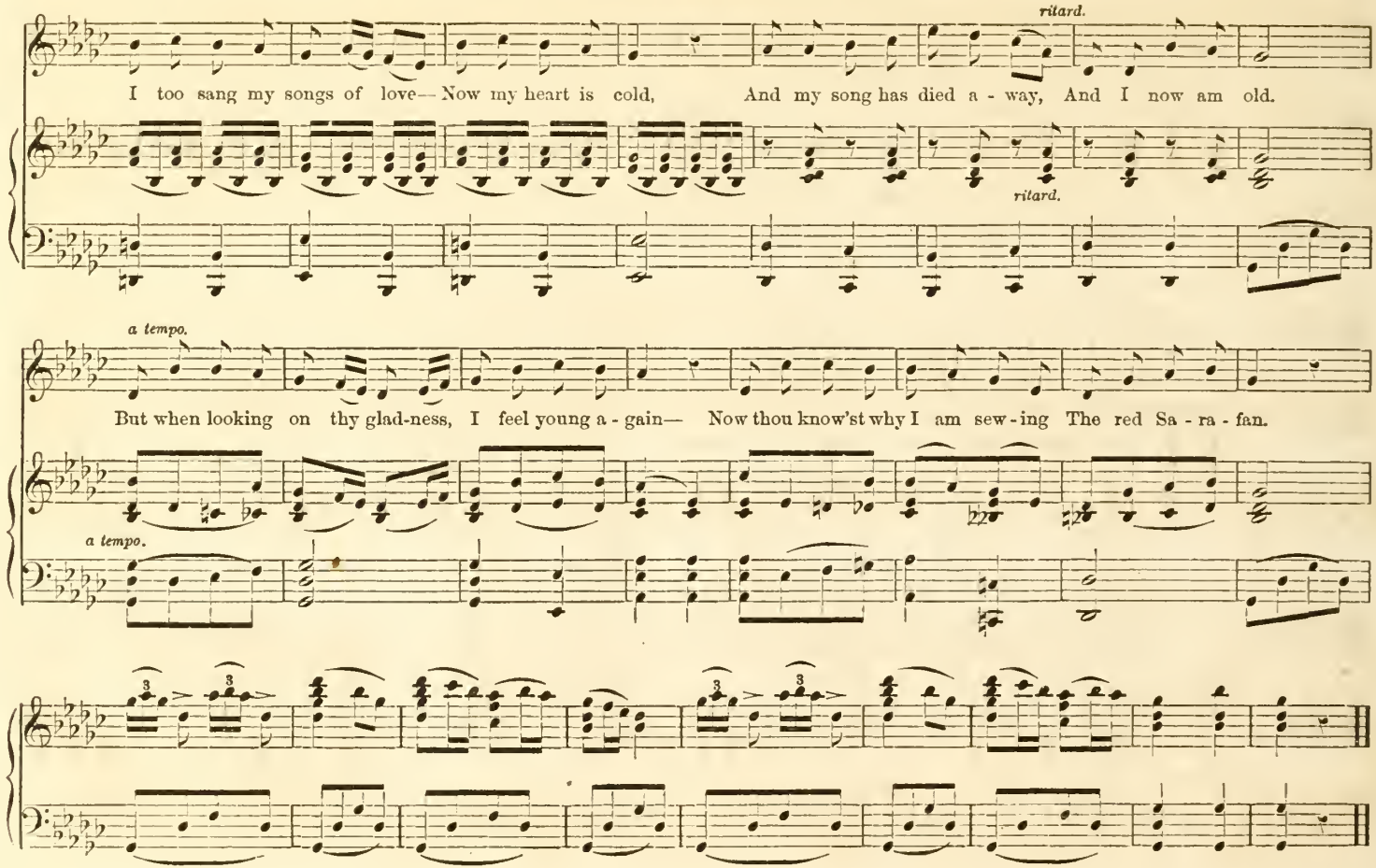
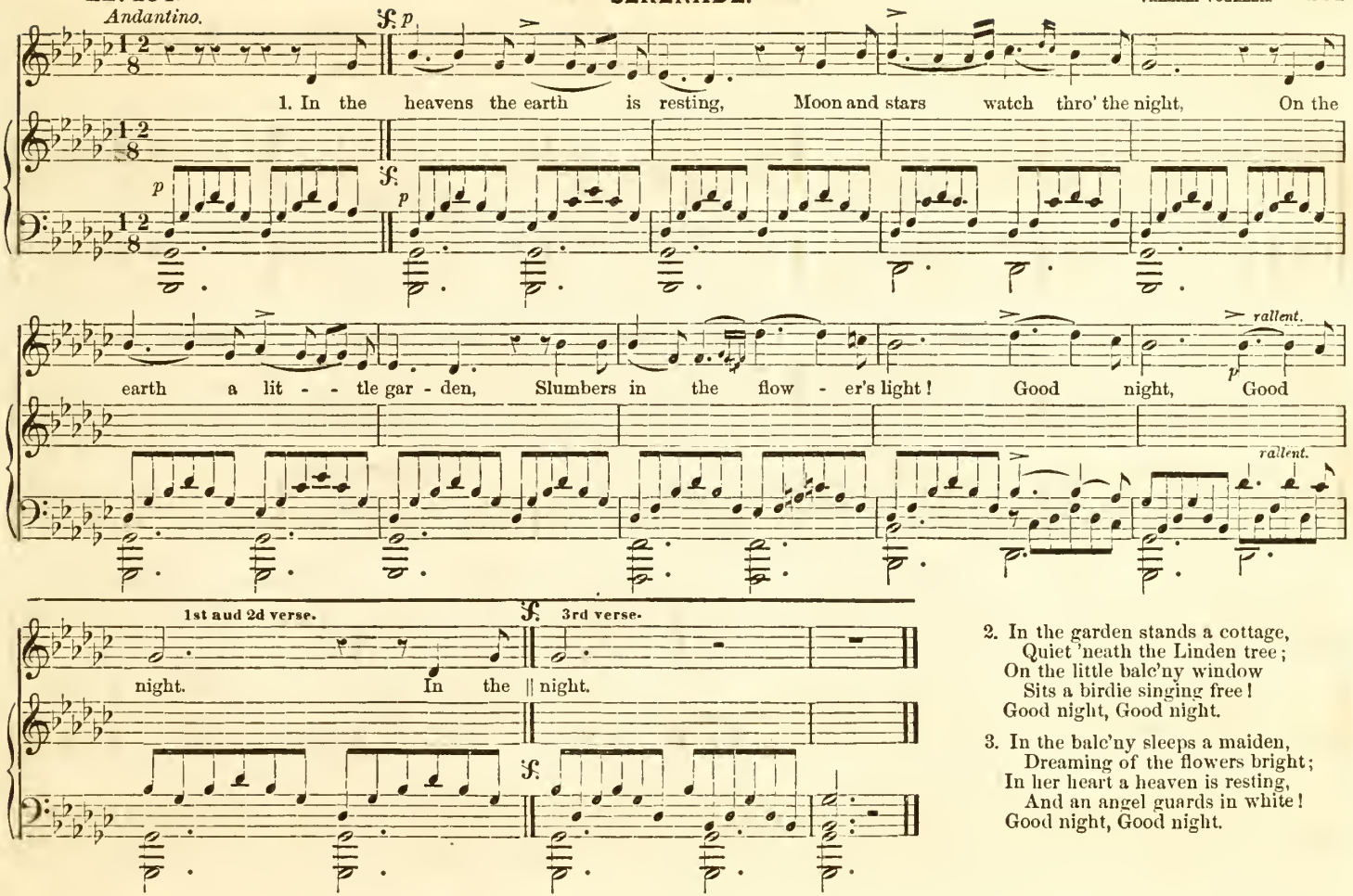
THE OLD HUNDREDTH. L. M.

W. FRANC.


1. From all that dwell below the skies, Let the Creator's praise a - rise ; Let the Redeemer's name be sung, Thro' every land, by eve-ry tongue.
2. Eternal are thy mercies, Lord ; Eternal truth attend thy word ; Thy praise shall sound from shore to shore, Till suns shall rise and set no more.

THE RED SARAFAN.

WARLAMOFF.

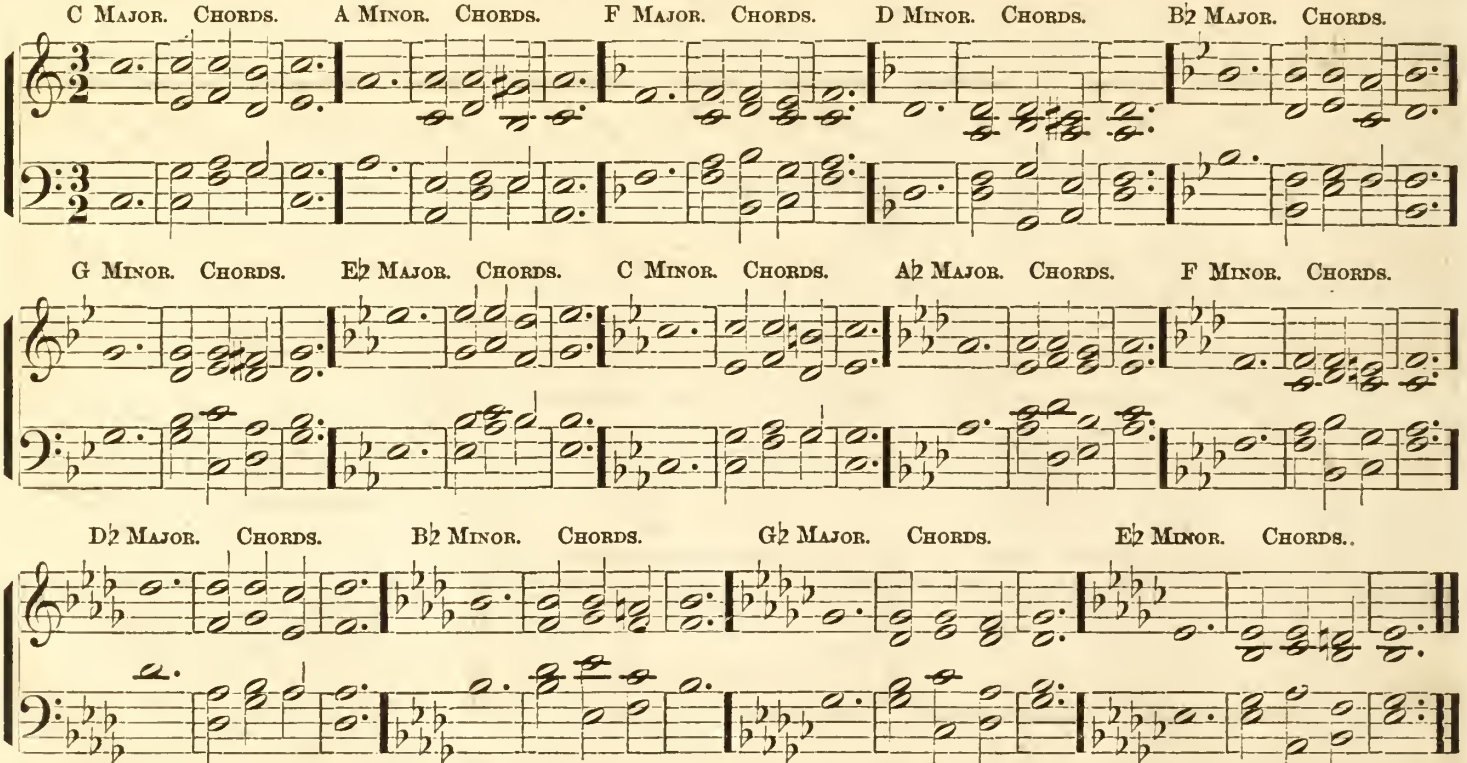
Allegro Moderato.

Leave off sew-ing, mother dear, The red Sa - ra - fan,
As you min-gle with our dan-ces Nei-ther will nor can.
Daughter dear, sweet daugh-ter, come, Here sit down to me, ...

Ah! thy youth and glad - ness Will not rest with thee; As thou now dost car - ol With the sky-lark's glee,
Fond of pret-ty flow - ers, 'Twill not al - ways be. Times will al - ter, sweet one, And thy youth will fly,
On thy cheeks the ro - si - ness, Ah, too soon will die, On thy cheeks the ro - si - ness, Ah, too soon will die.

ritard.
I too sang my songs of love— Now my heart is cold, And my song has died a - way, And I now am old.
ritard.
a tempo.
But when looking on thy glad-ness, I feel young a - gain— Now thou know'st why I am sew - ing The red Sa - ra - fan.
a tempo.

Andantino.
1. In the heavens the earth is resting, Moon and stars watch thro' the night, On the
earth a lit - - tle gar - den, Slumbers in the flow - er's light! Good night, Good
rallent.
1st and 2d verse.
3rd verse.
night. In the night.

2. In the garden stands a cottage,
Quiet 'neath the Linden tree;
On the little balc'ny window
Sits a birdie singing free!
Good night, Good night.

3. In the balc'ny sleeps a maiden,
Dreaming of the flowers bright;
In her heart a heaven is resting,
And an angel guards in white!
Good night, Good night.

LESSON XX.

RECAPITULATION OF KEY-NOTES AND FUNDAMENTAL HARMONIES, MAJOR AND MINOR.

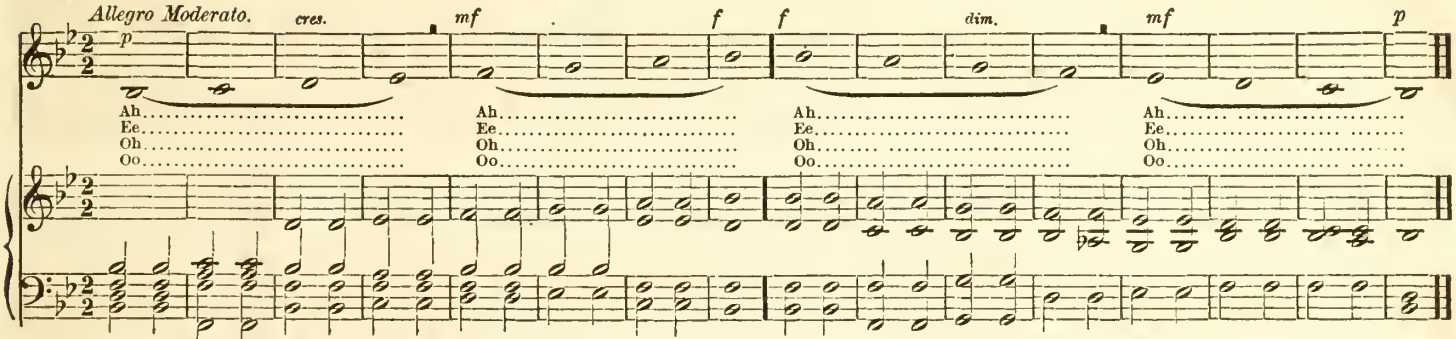
Teacher requires the lesson to be written, and the key-notes and each member of the chords to be memorized.

Observation.—Ascending a fourth, or descending a fifth, of any given scale, brings us to the key-note next in the order of flats, and lowering the fourth from the new key-note a half-tone, gives the necessary half-tone between three and four of the new key. It is not entirely correct to say that "flat-seven transposes the scale a fourth," since this lowered seventh sometimes presents itself to the eye by a flat, sometimes by a double flat, sometimes by a natural, and sometimes by no chromatic sign at all.

SUPPLEMENTARY COURSE.

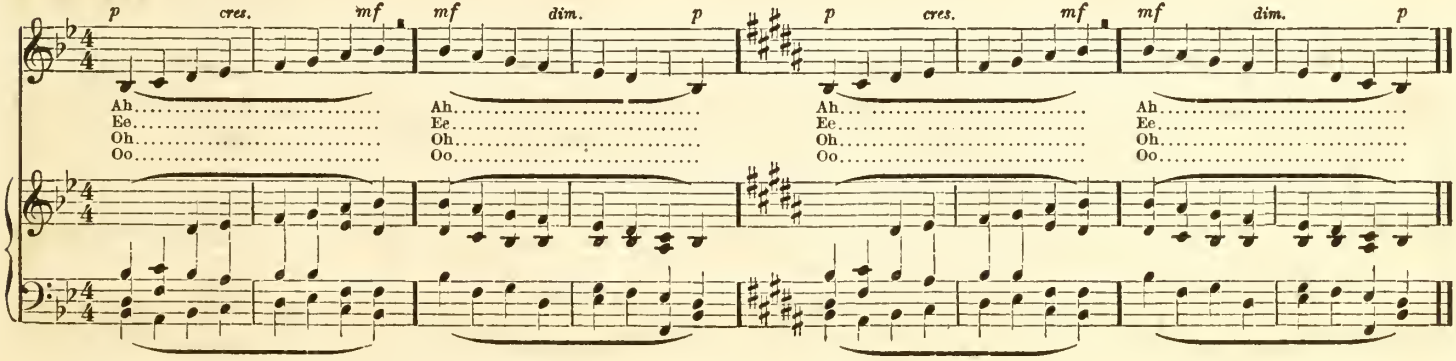
LESSON I.

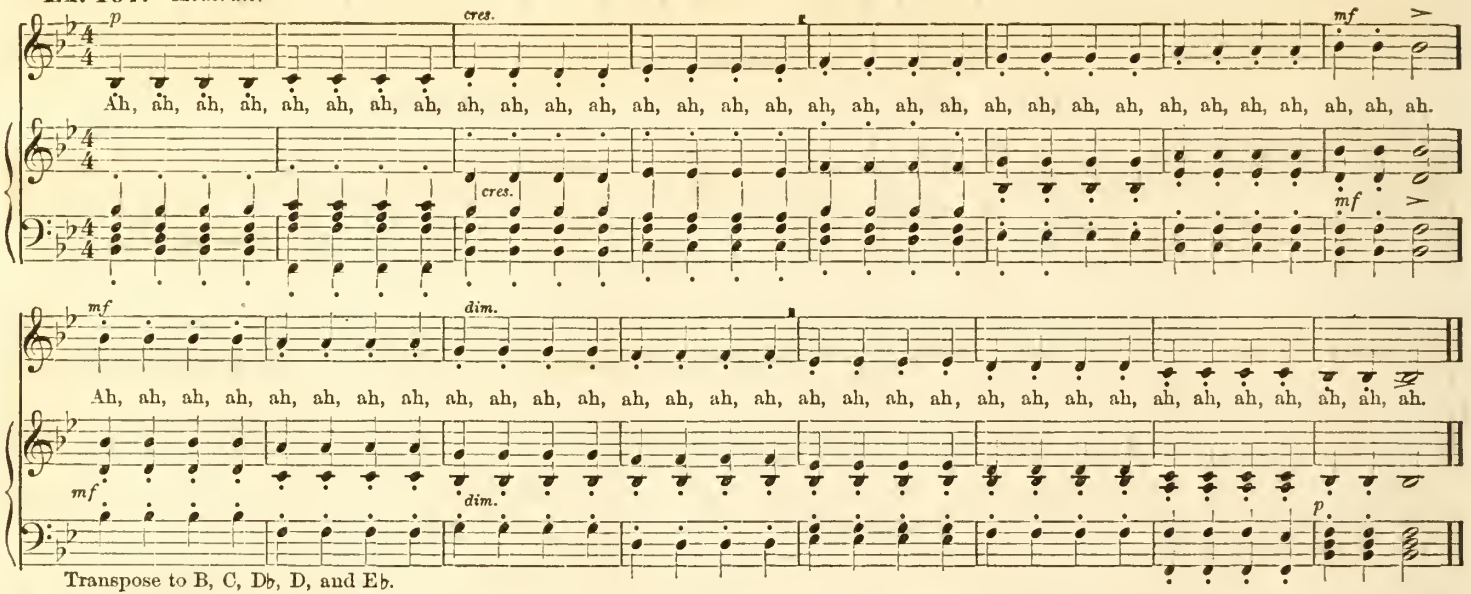
DAILY EXERCISE IN VOCALIZATION.

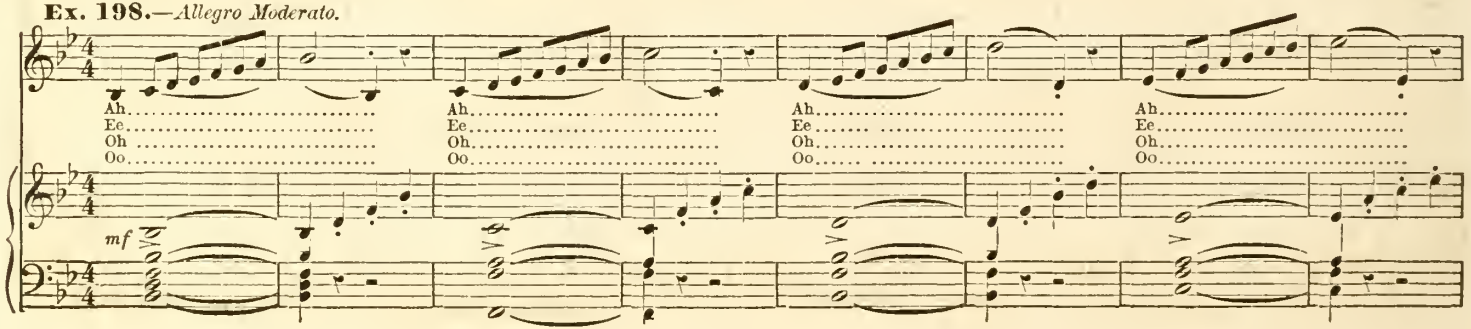
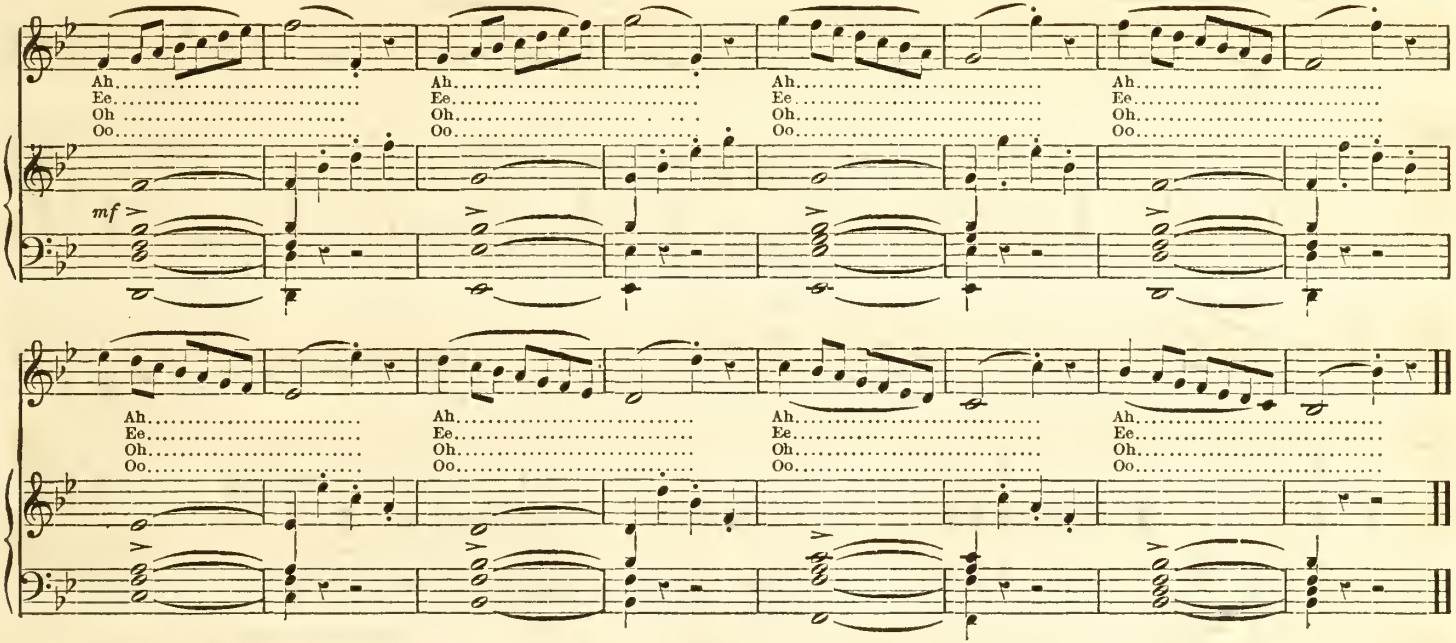
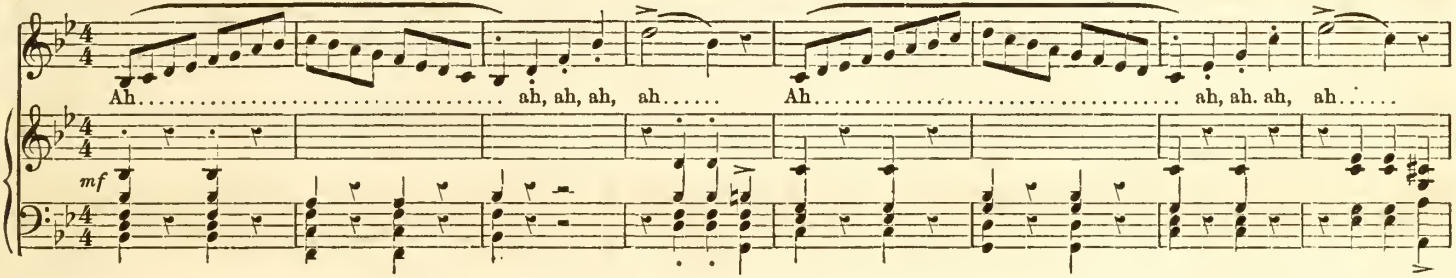
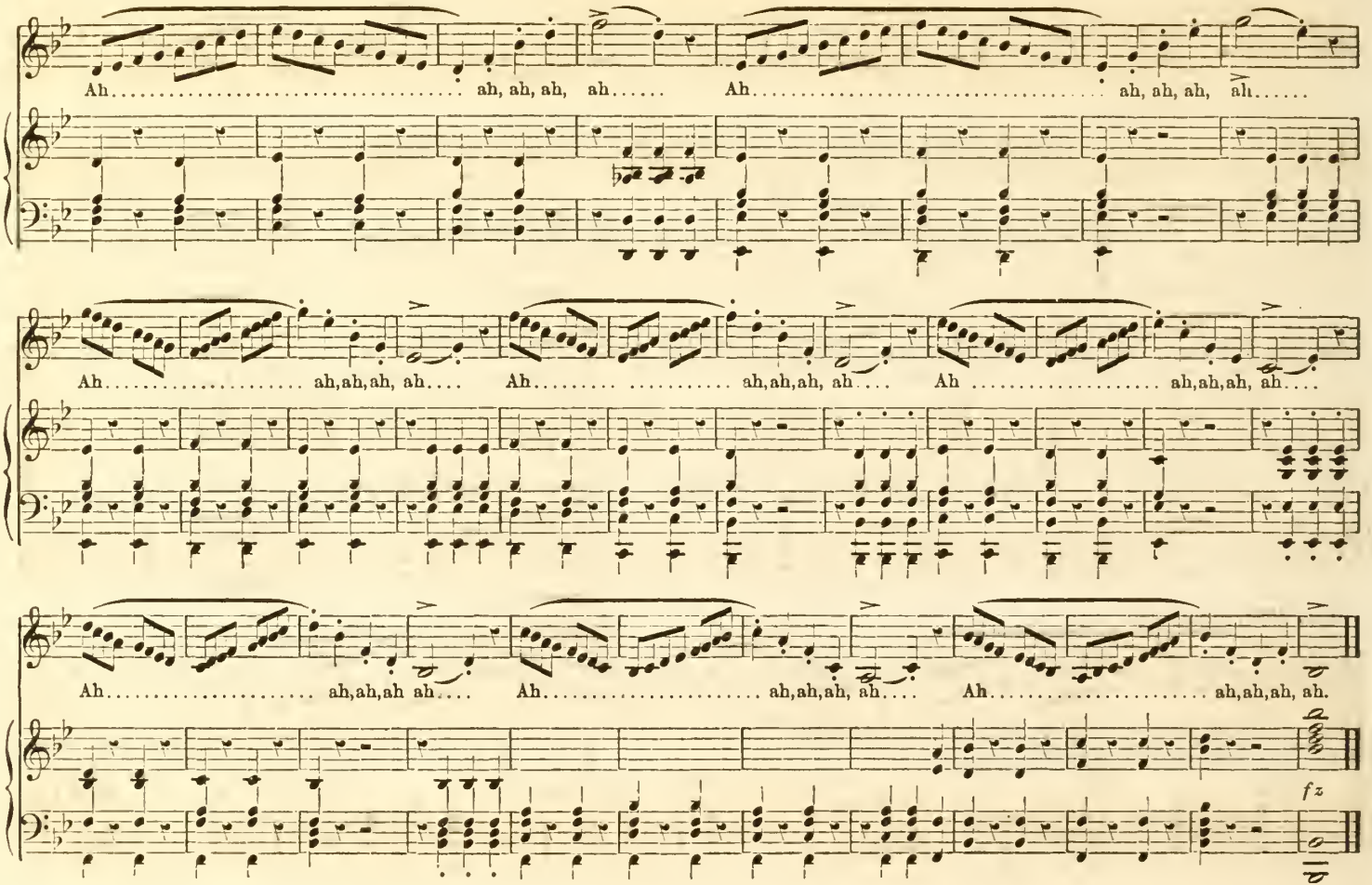
Ex. 195.



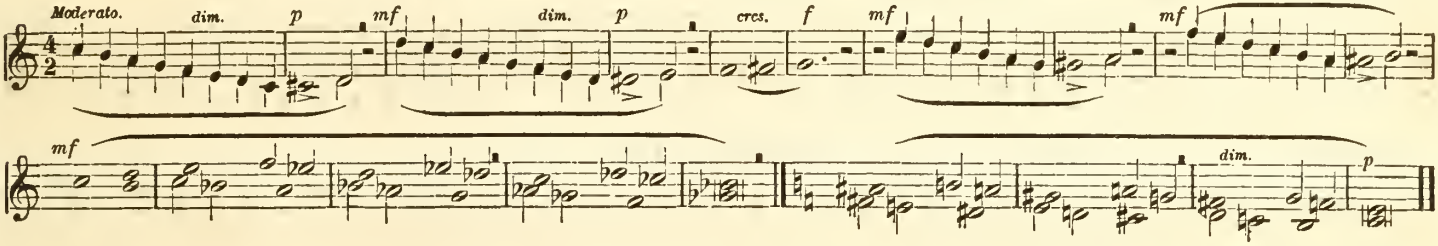
Transpose to B, C, D♭, D, E♭, E, F, G♭, and G. Ascending, Chest tones to F; Falsetto to C; Head to G. Descending, Head to C, and Falsetto to the end.

Ex. 196.—*Allegro Moderato.*

Transpose also to C, D♭, D, E♭, E, F, G♭, and G.

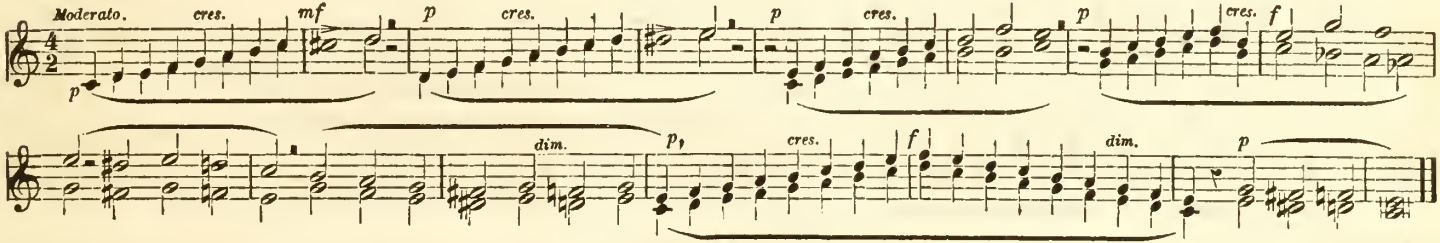
Ex. 197.—*Moderato.*

Transpose to B, C, D♭, D, and E♭.

Ex. 198.—*Allegro Moderato.*

Ex. 199.—*Allegretto.*

Ah..... ah, ah, ah, ah..... Ah..... ah, ah, ah, ah.....
Ah..... ah,ah,ah, ah.... Ah..... ah,ah,ah, ah.... Ah..... ah,ah,ah, ah....
Ah..... ah,ah,ah ah.... Ah..... ah,ah,ah, ah.... Ah..... ah,ah,ah, ah.
fz

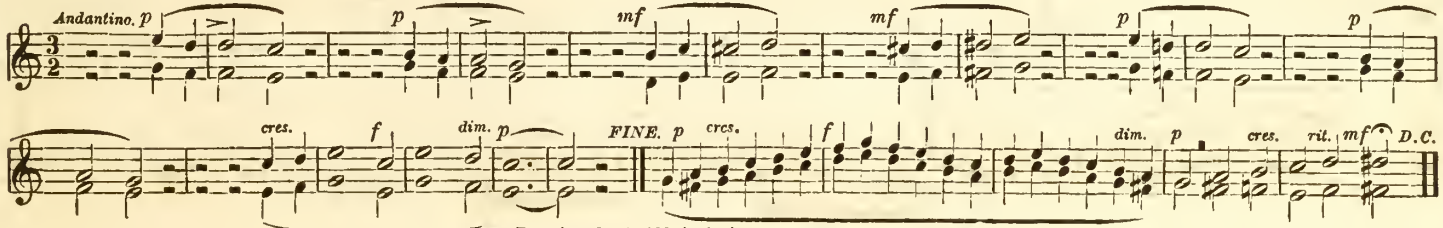
LESSON. II.

Ex. 200.—Teacher will require each exercise to be written, named by letter, and each part practised separately with syllables and vocalised with ah. The key-note and common chord, major and minor of each key must be named, and the exercise finally, sung in two parts with strict attention to the marks of expression, exact beating, and phrasing.

LESSON. III.

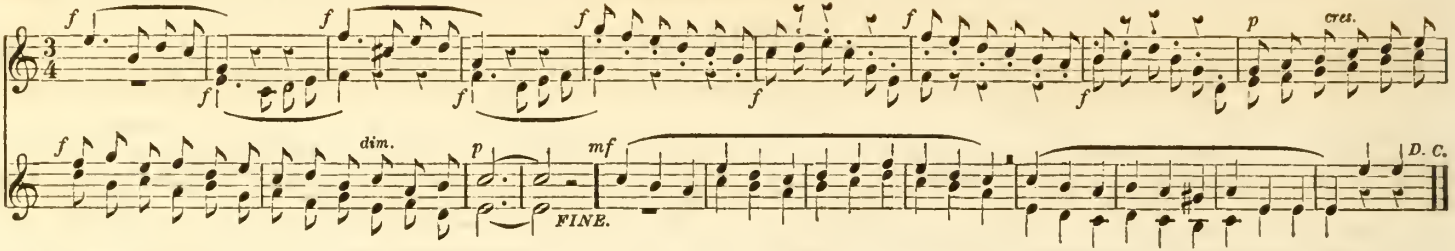
Ex. 201.

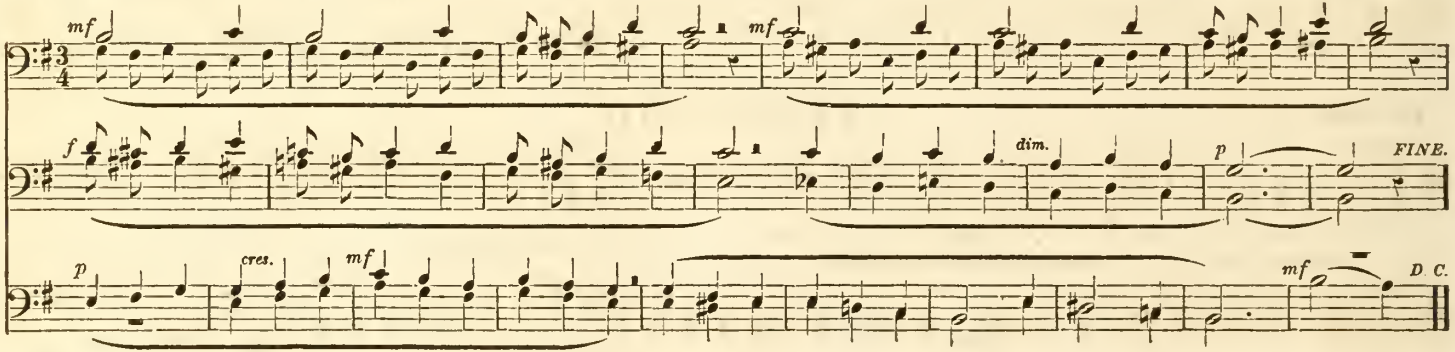


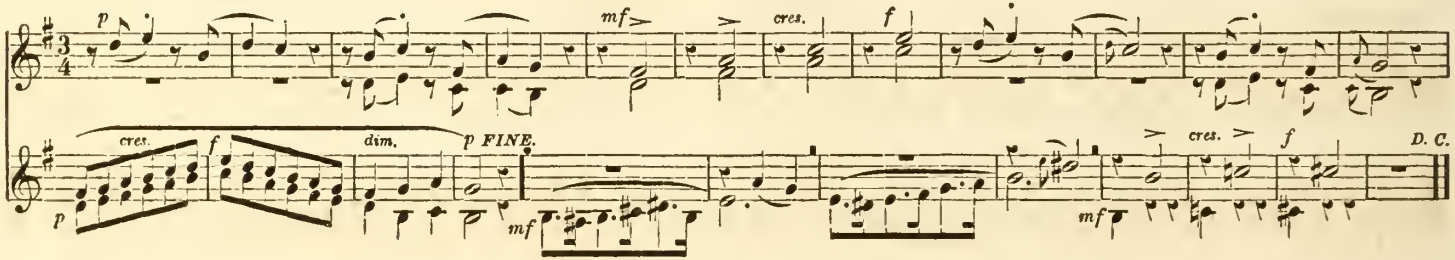
LESSON. IV.

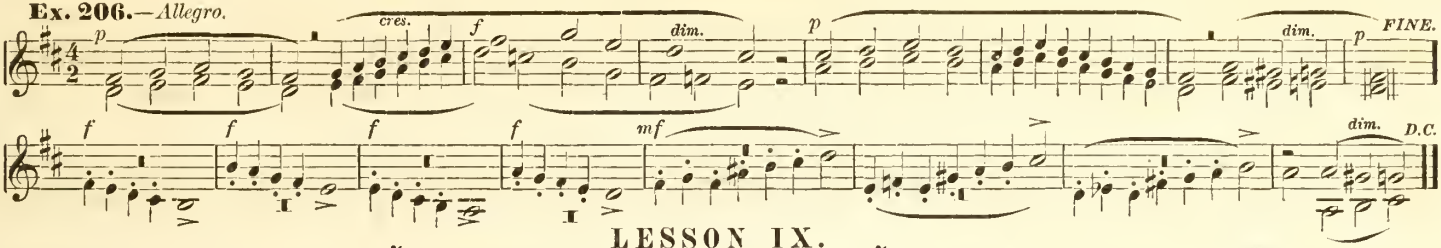
Ex. 202.

Exercises 200 to 223, inclusive, specially copy-righted.

Ex. 203.—*Allegretto.*

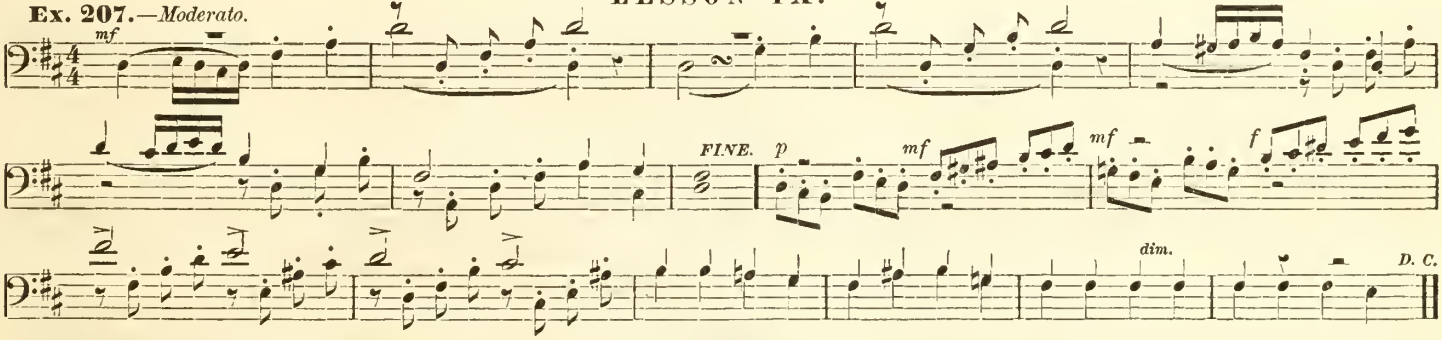
LESSON V.

Ex. 204.—*Allegretto.* (Female voices 8va.)

LESSON VI.

Ex. 205.—*Andantino.*

LESSON VII.

LESSON VIII.

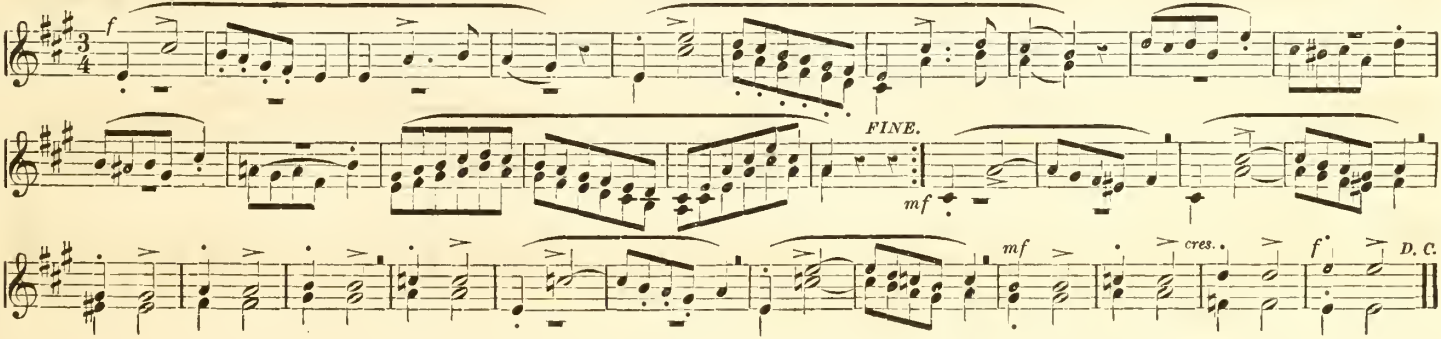
Ex. 206.—*Allegro.*

LESSON IX.

Ex. 207.—*Moderato.*

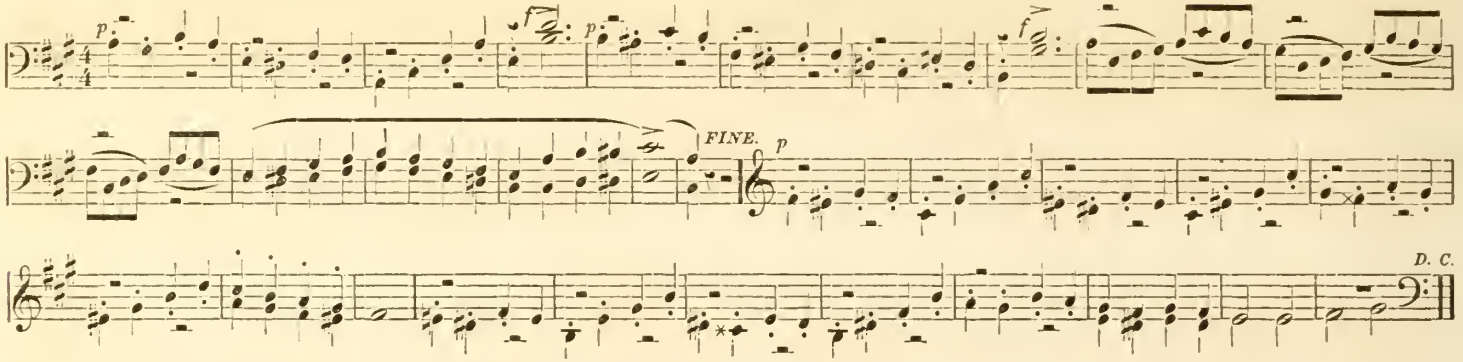


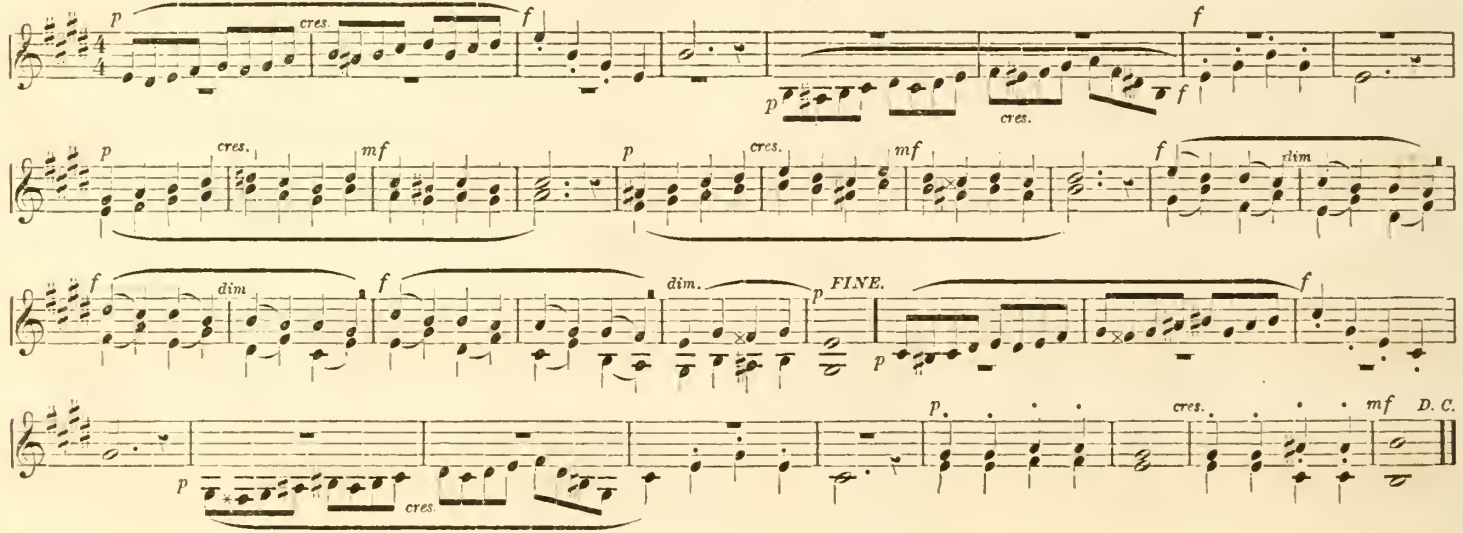
LESSON X.

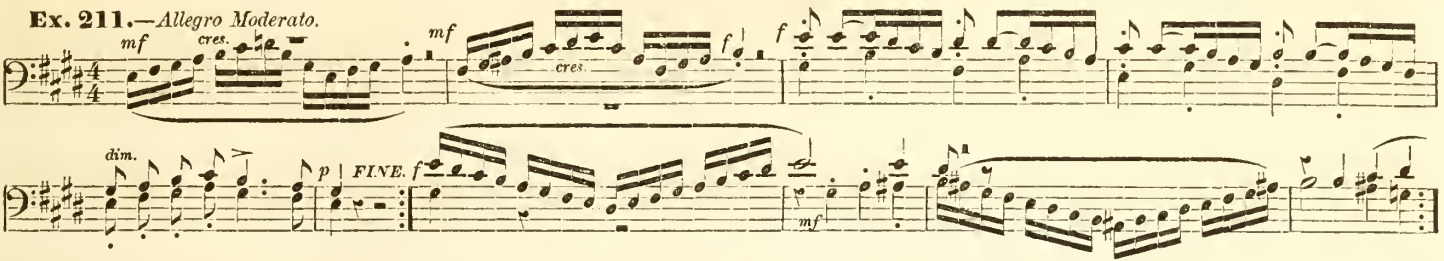
Ex. 208.—*Allegretto.*

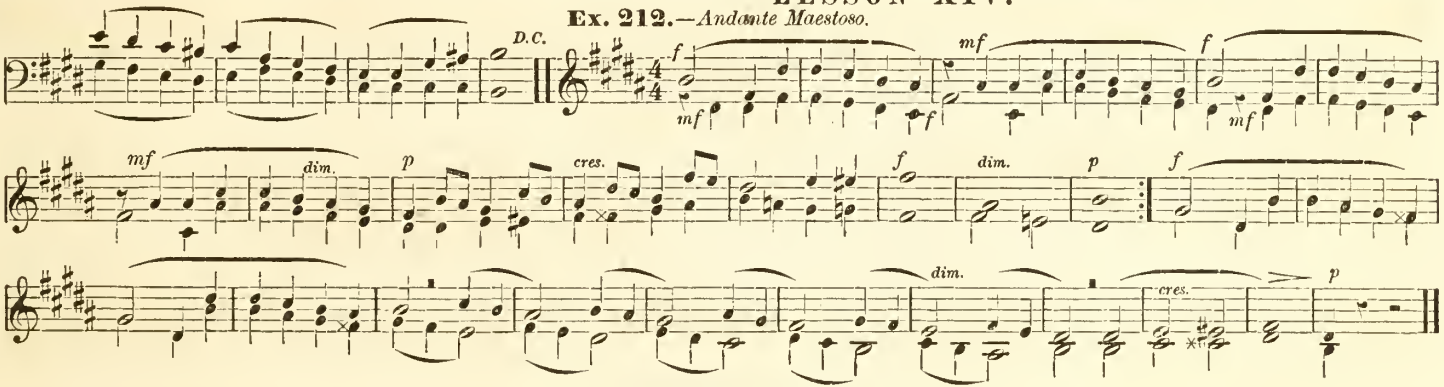


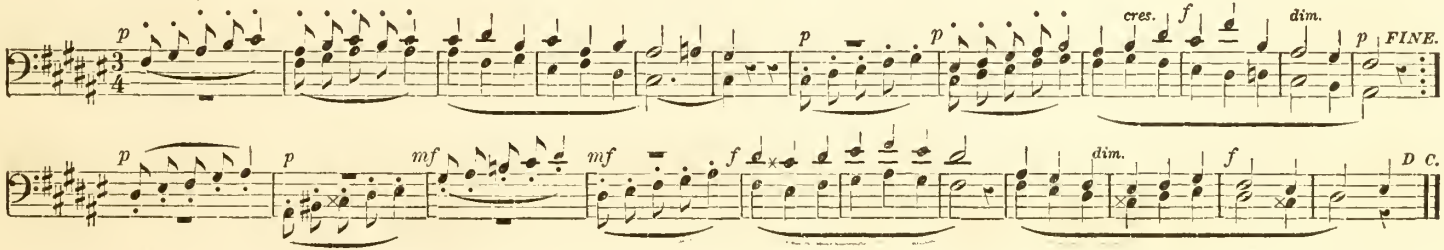
Ex. 209.—*Allegro Moderato.*

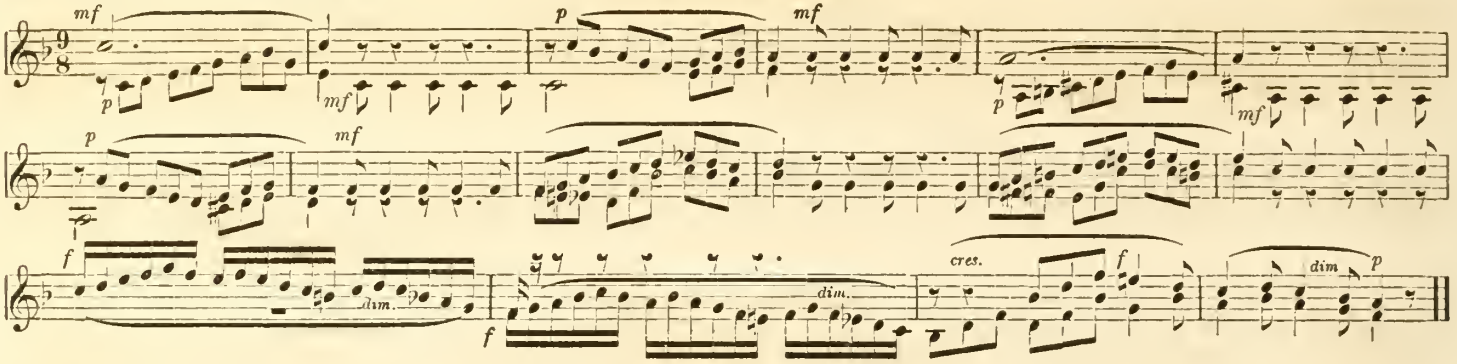
LESSON XI.

Ex. 210.—*Allegro Moderato.*

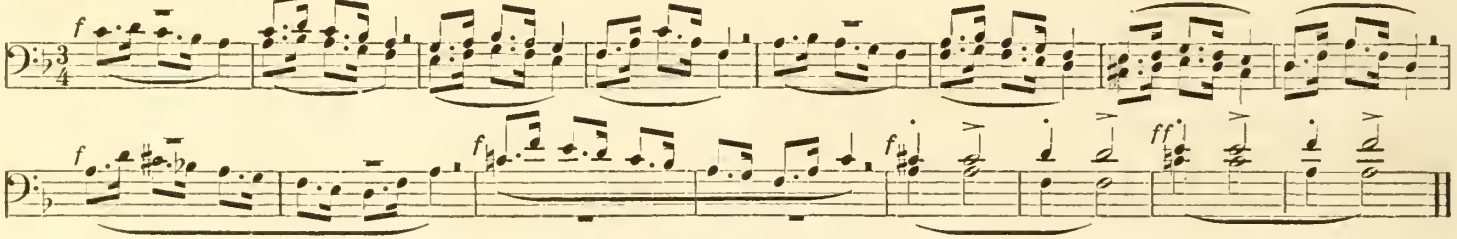
LESSON XII.

LESSON XIII.

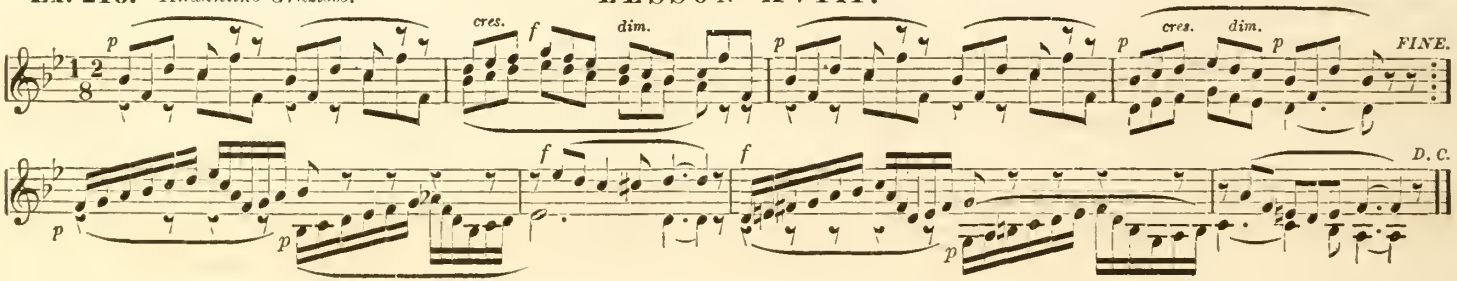
Ex. 211.—*Allegro Moderato.*

LESSON XIV.

Ex. 212.—*Andante Maestoso.*

LESSON XV.

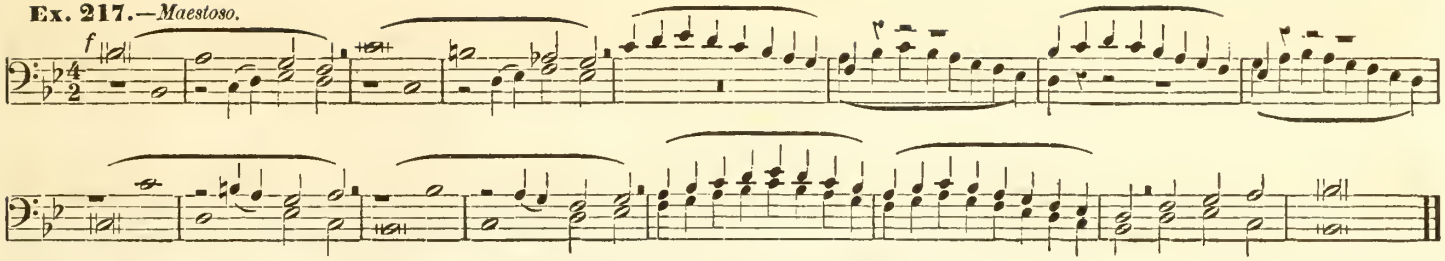
Ex. 213.—*Allegretto.*

Ex. 214.—*Andante Grazioso.*

LESSON XVI.

Ex. 215.—*Tempo giusto.*

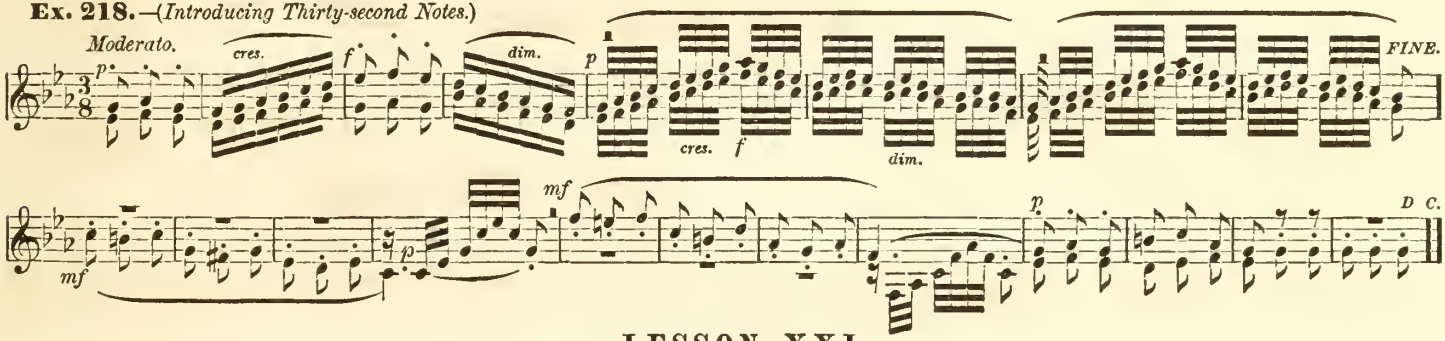
LESSON XVII.

Ex. 216.—*Andantino Grazioso.*

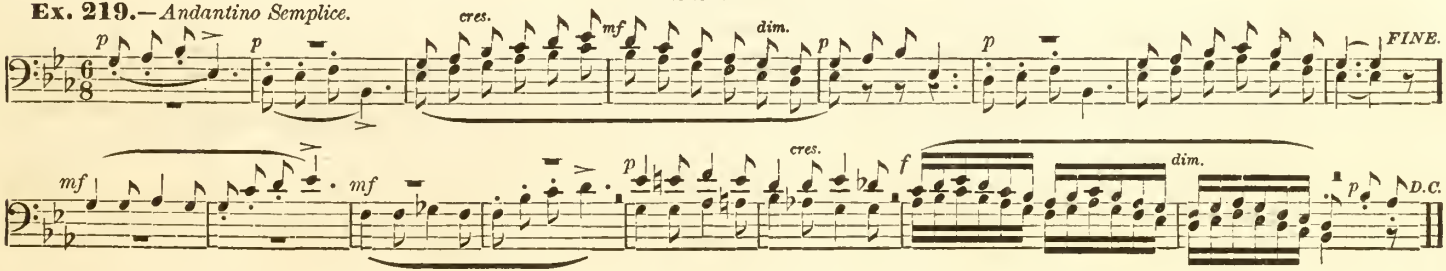
LESSON XVIII.

LESSON XIX.

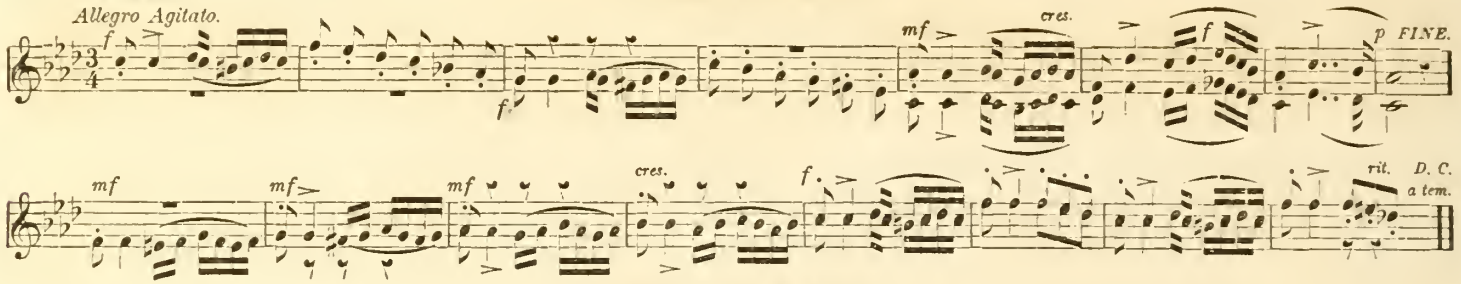
Ex. 217.—*Maestoso.*



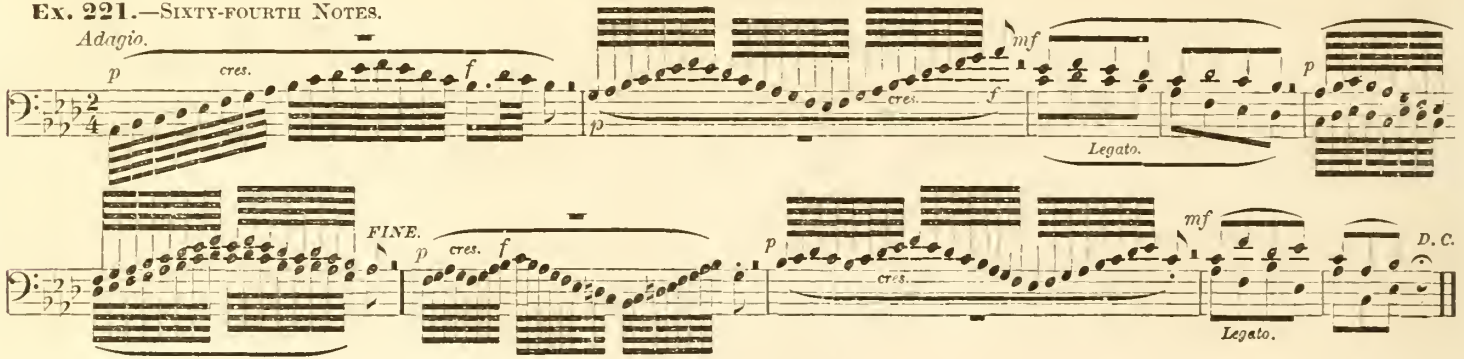
LESSON XX.

Ex. 218.—(*Introducing Thirty-second Notes.*)

LESSON XXI.

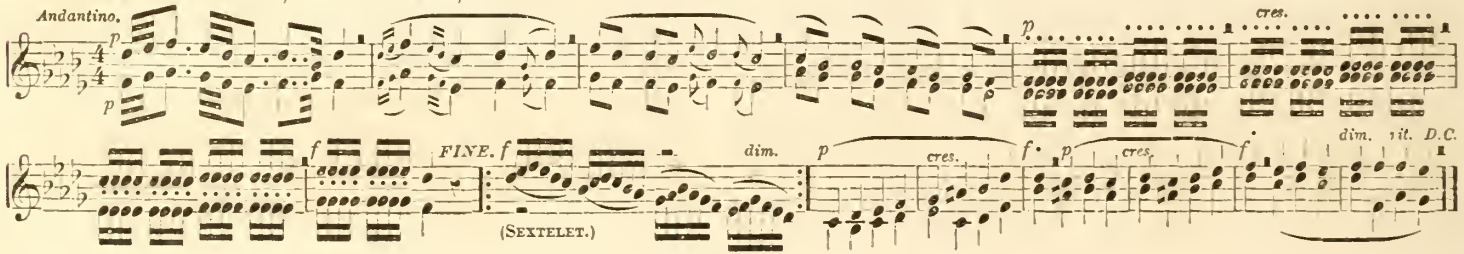
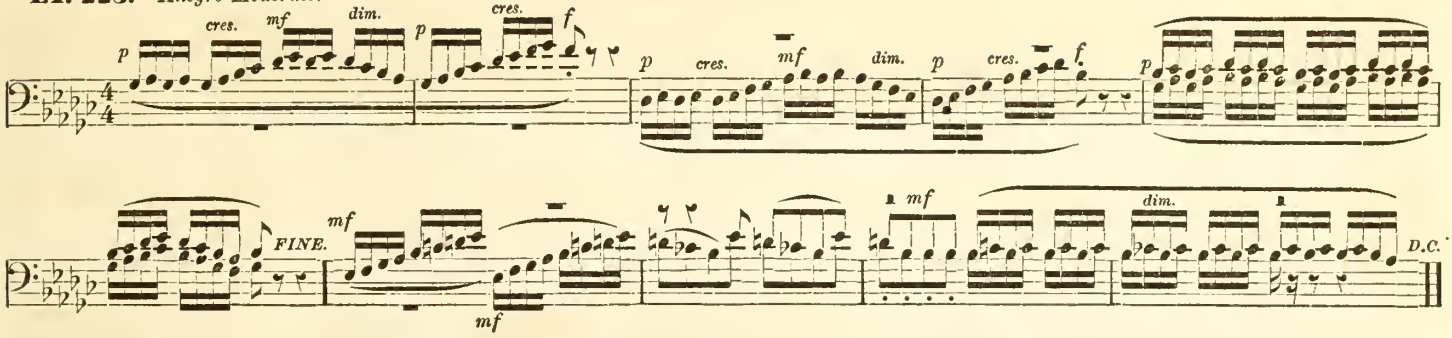
Ex. 219.—*Andantino Semplice.*

LESSON XXII.

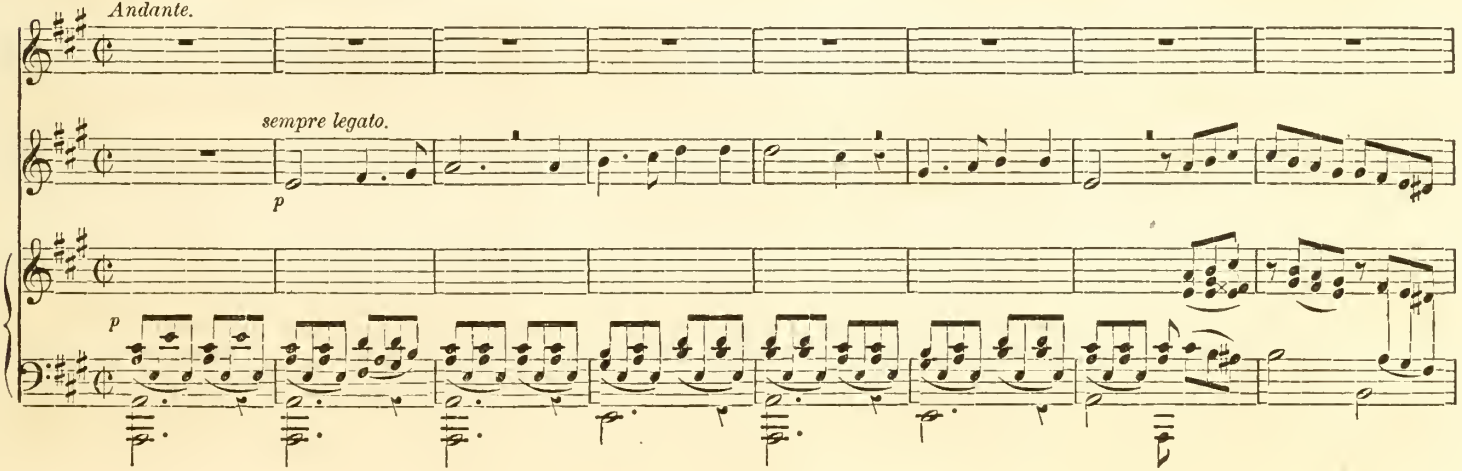
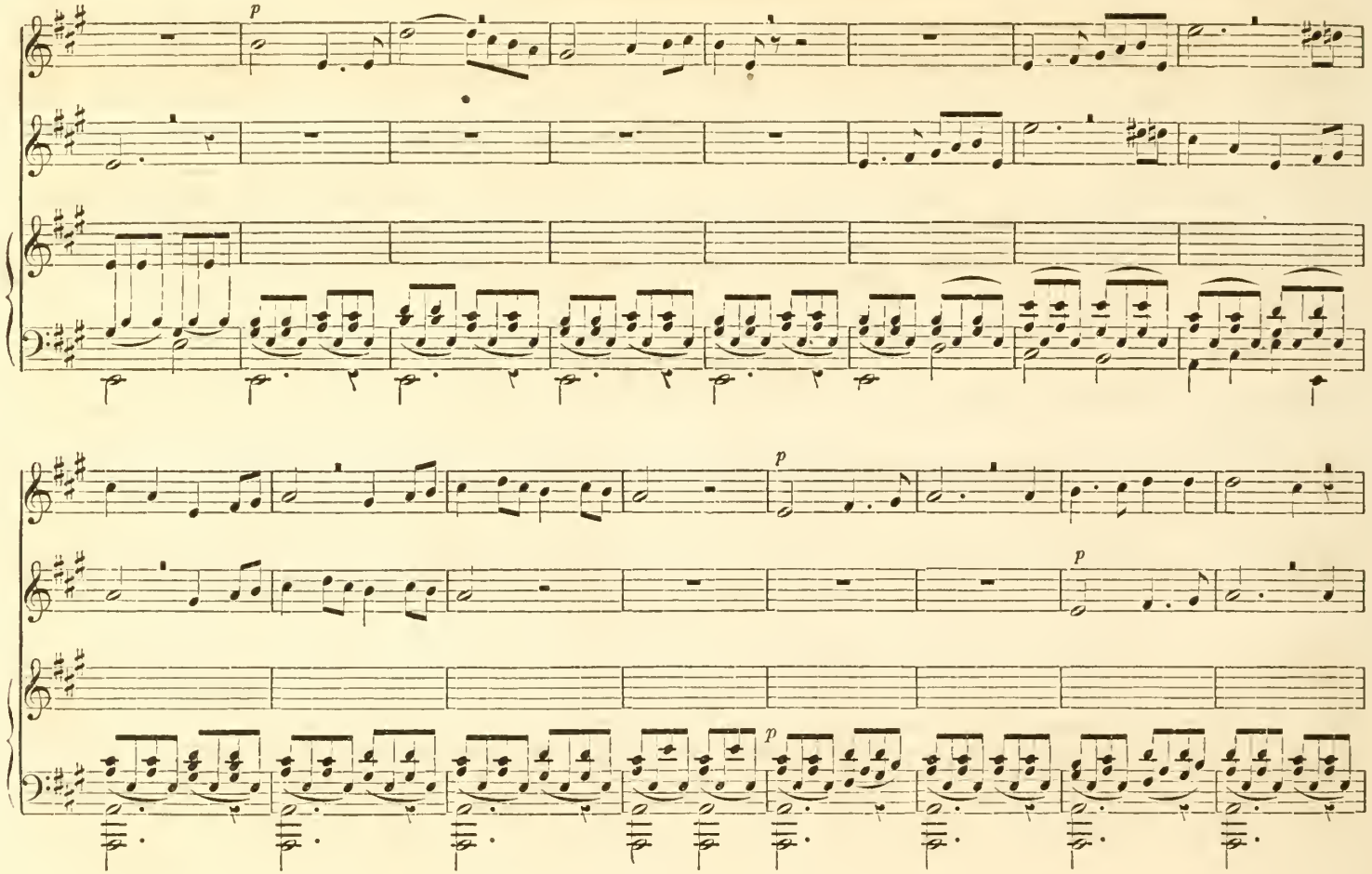
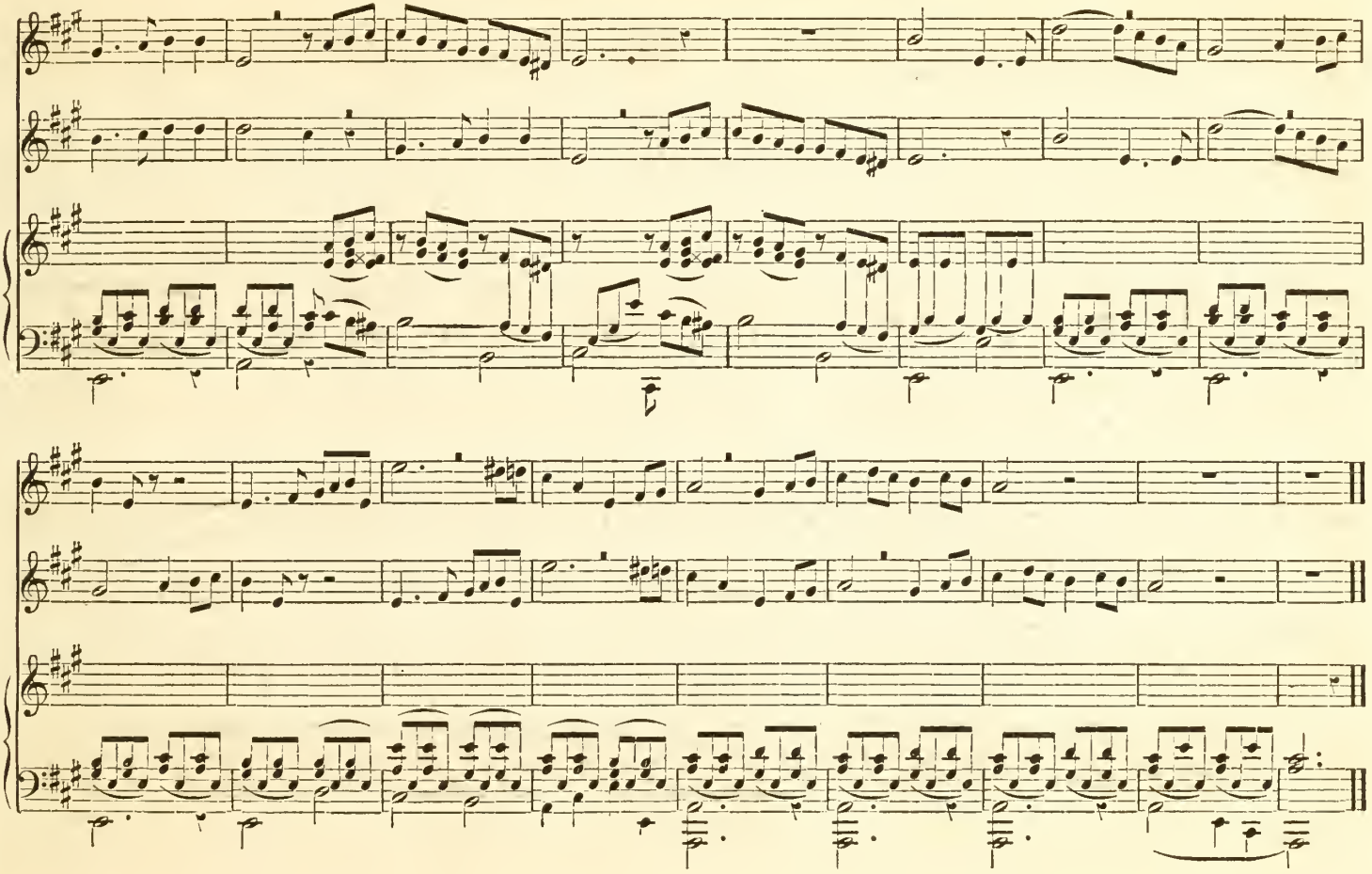
Ex. 220.—A la Polacca.

LESSON XXIII.

Ex. 221.—Sixty-fourth Notes.



LESSON XXIV.

Ex. 222.—Fore-notes, Appoggiaturas, and Repeated Staccatos.

Ex. 223.—*Allegro Moderato.*

LESSON XXVI.

Ex. 224.—SOLFEGGIO FOR TWO VOICES; OR TWO DIVISIONS IN CLASS-TEACHING. A. PANSERON.

p
p
p
p

OH! COULD I TEACH YON WARBLING BIRD.

KELLER.

Andante amoroso.

First Soprano.

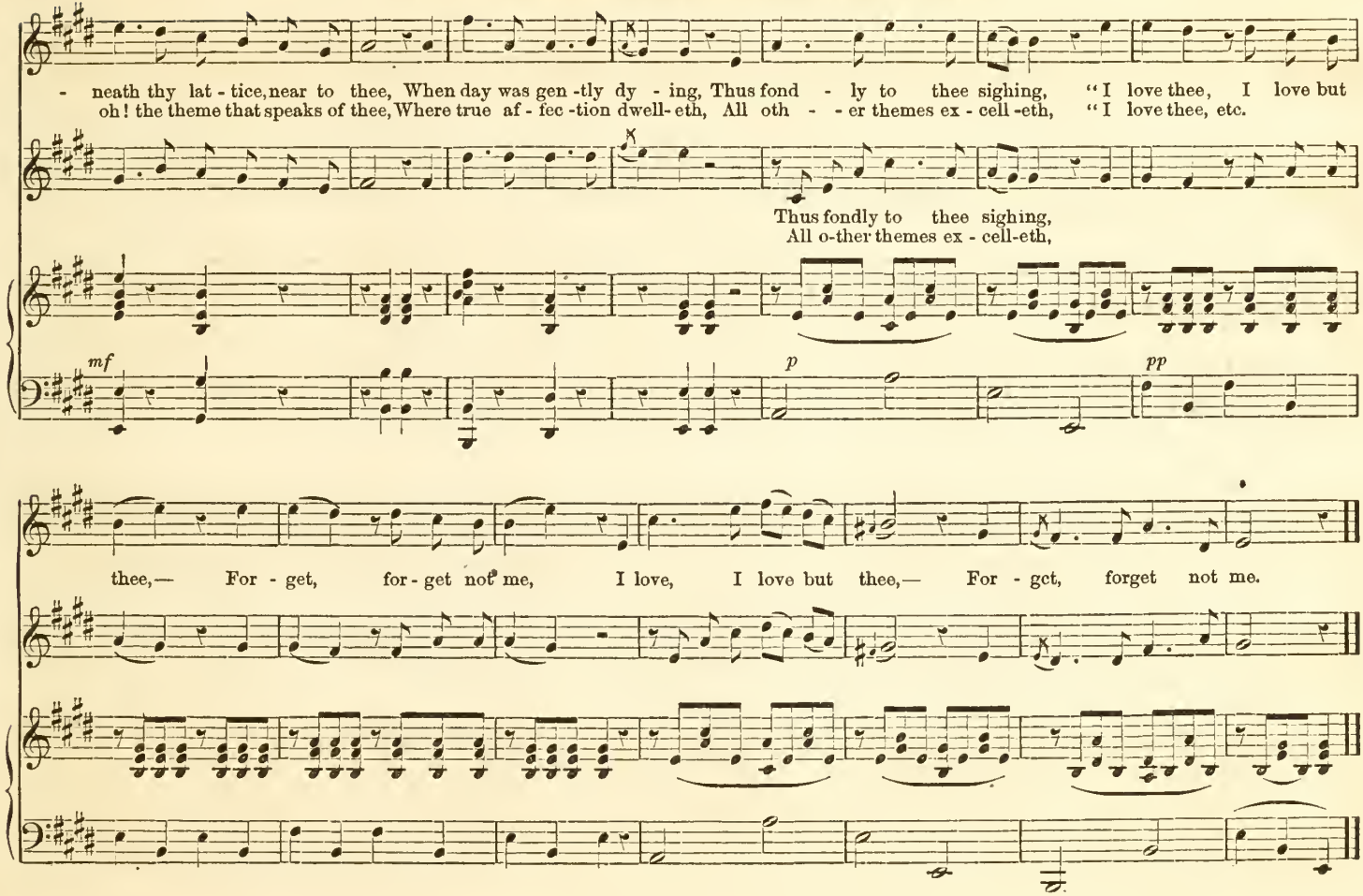
1. Oh! could I teach yon warbling bird, Each thought of mine to ren - der, Oft should its tuneful voice be heard, In
2. Oh! ne'er in grove or silent bow'r, Where wood-bines sweet are wreathing, Could bird, at twilight's pensive hour, So

Second Soprano.

Oft should its tuneful voice be heard,
Could bird, at twilight's pensive hour,

Andante. mf

p

ac - cents soft and ten - der, Oft should its tuneful voice be heard, In ac - cents soft and ten-der— Be-
sweet a song be breathing, Could bird, at twilight's pensive hour, So sweet a song be breathing; For,

- neath thy lat - tice, near to thee, When day was gen -tly dy - ing, Thus fond - ly to thee sighing, "I love thee, I love but
oh! the theme that speaks of thee, Where true af - fec -tion dwell- eth, All oth - - er themes ex - cell -eth, "I love thee, etc.
Thus fondly to thee sighing,
All o-ther themes ex - cell-eth,
mf
p
pp
thee,— For - get, for - get not me, I love, I love but thee,— For - get, forget not me.

Ex. 226.

O'ER THE CALM AND SPARKLING WATERS.

English Words by G. Linley.

DEL PIACER S'AVANZA L'ORA.

VERDI.

Barcarolle in "Les Vêpres Siciliennes."

Andante Mosso. SOPRANI. *dolce.*

O'er the calm and sparkling wa-ters, See! our state-ly bark is glid-ing, With I - ta-lia's dark-eyed daughters, Holding

Del pia - cer s'a - van - za l'o - ra! Col - le gra - zie dal tuo cie - lo, Dio d'a - mor, deh! scendi an - co - ra A far

ALTI.

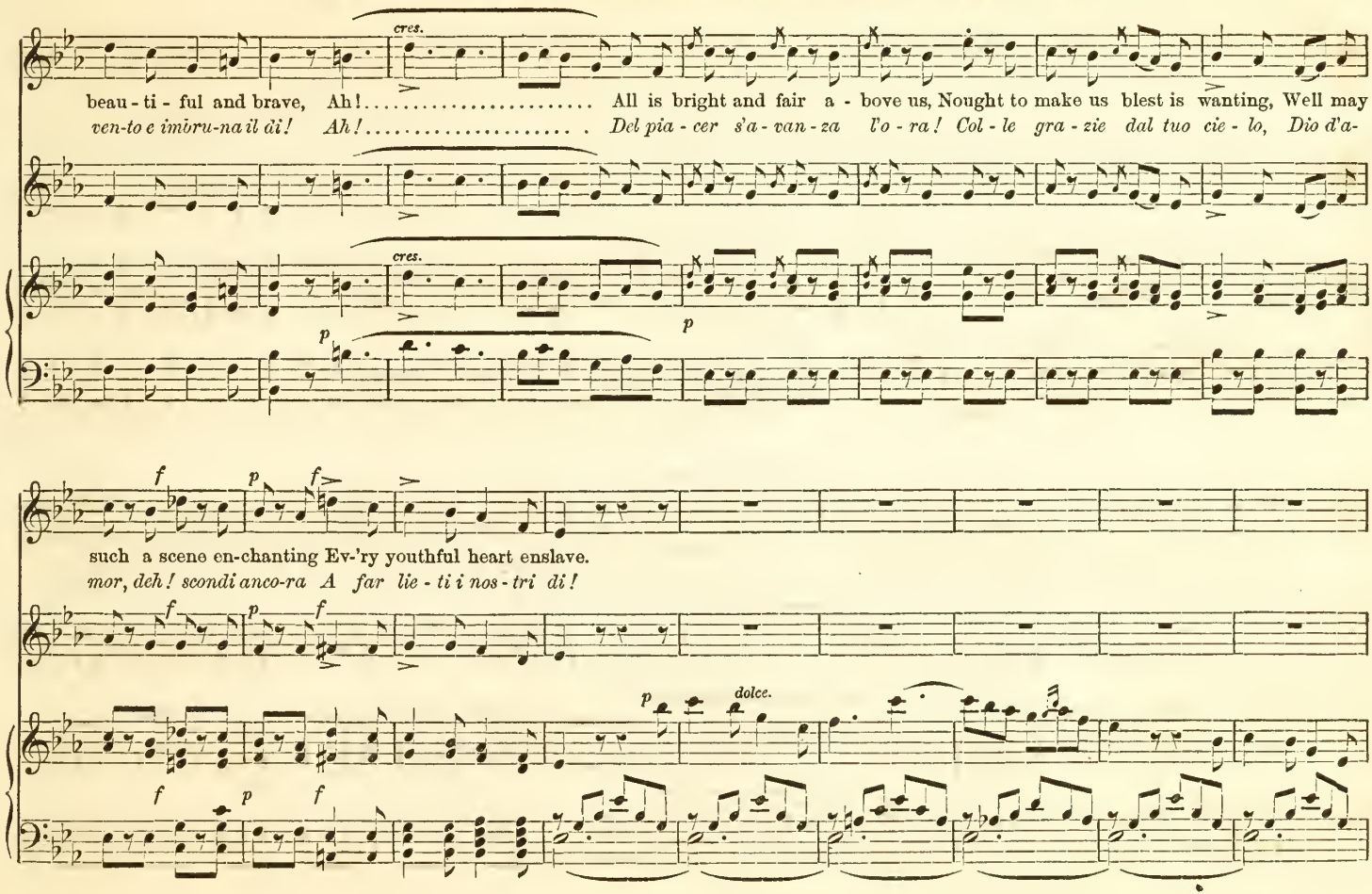
pp *cres.* *p*

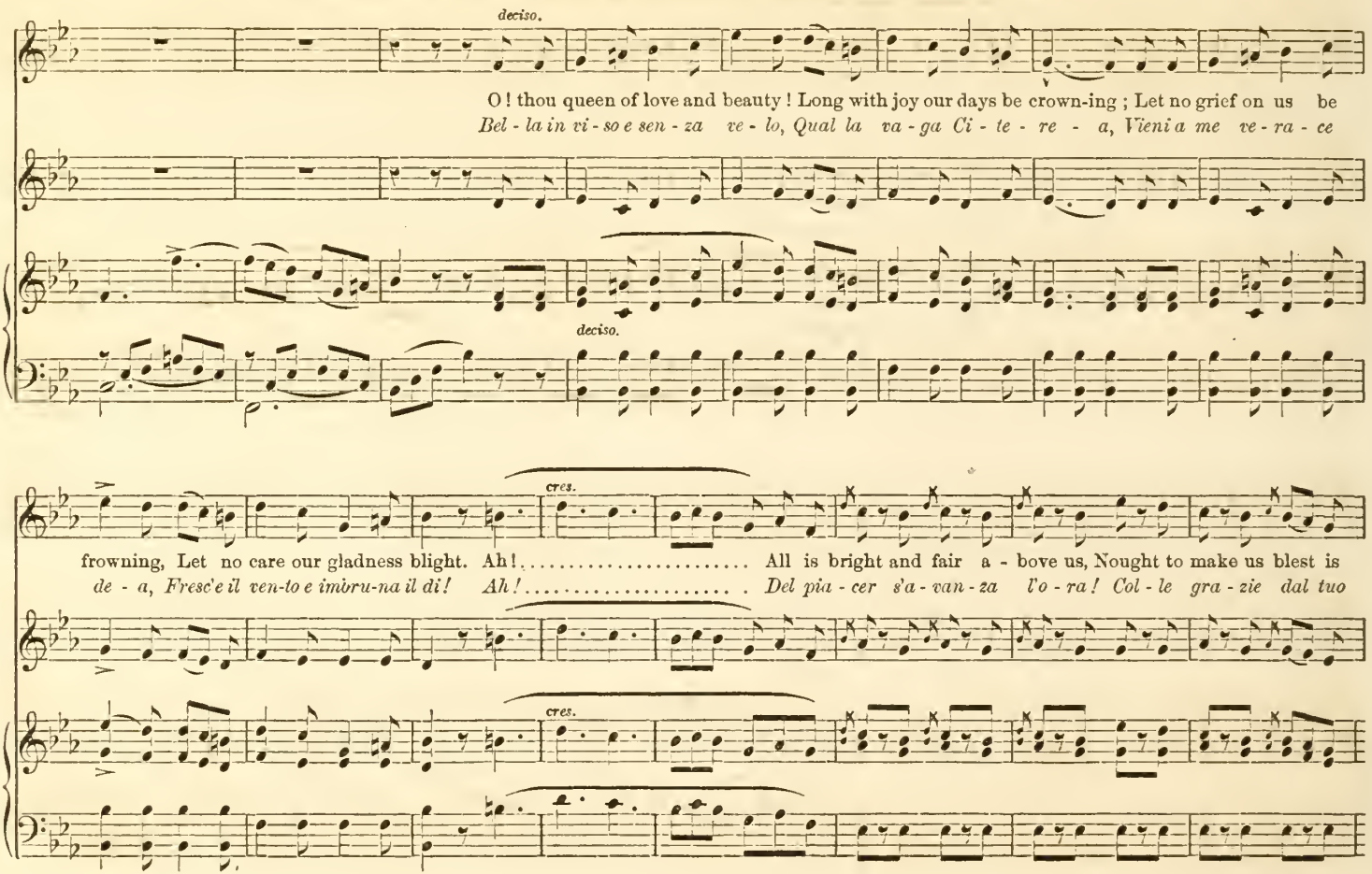
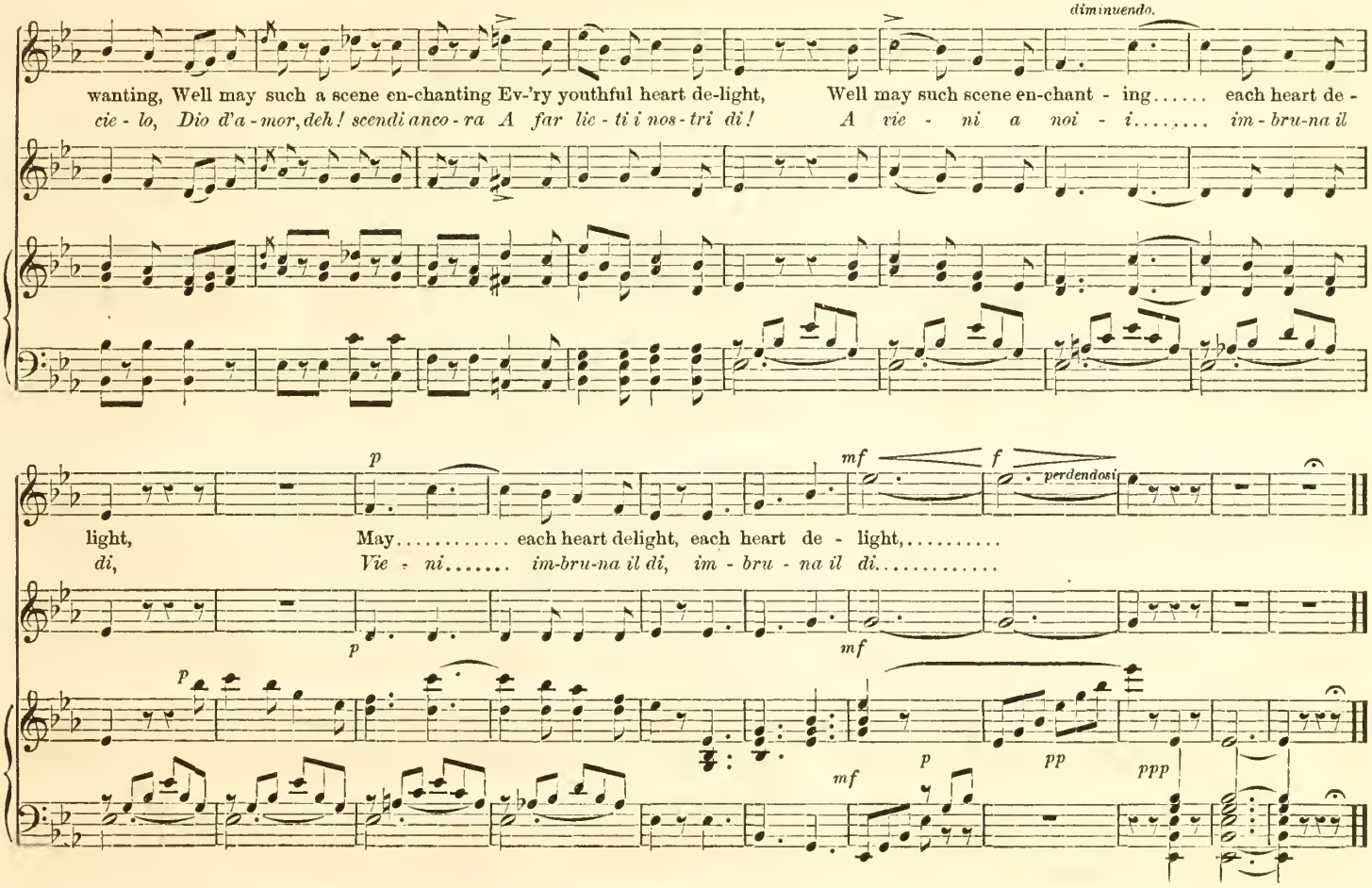
deciso.

rev - el on the wave: While with soft and mirthful voi-ces, Lutes and gay guitars are blend - ing, Ev'ry charm and pleasure lending, To the

lie - ti i nos - tri di! Bel - la in vi - so e sen - za ve - lo, Qual la va - ga ci - te - re - a, Vieni a me re - ra - ce de - a, Fresc'e il

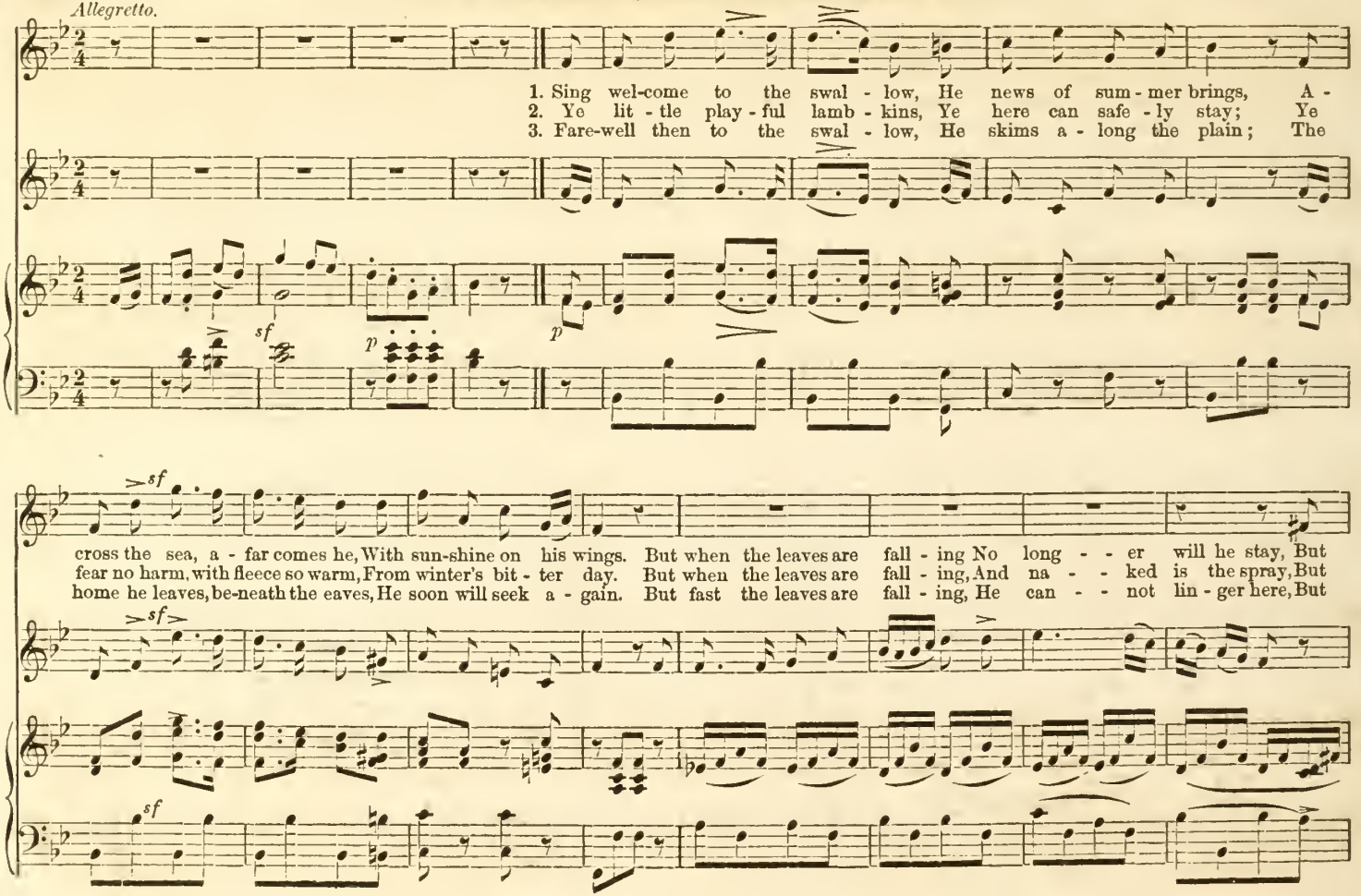
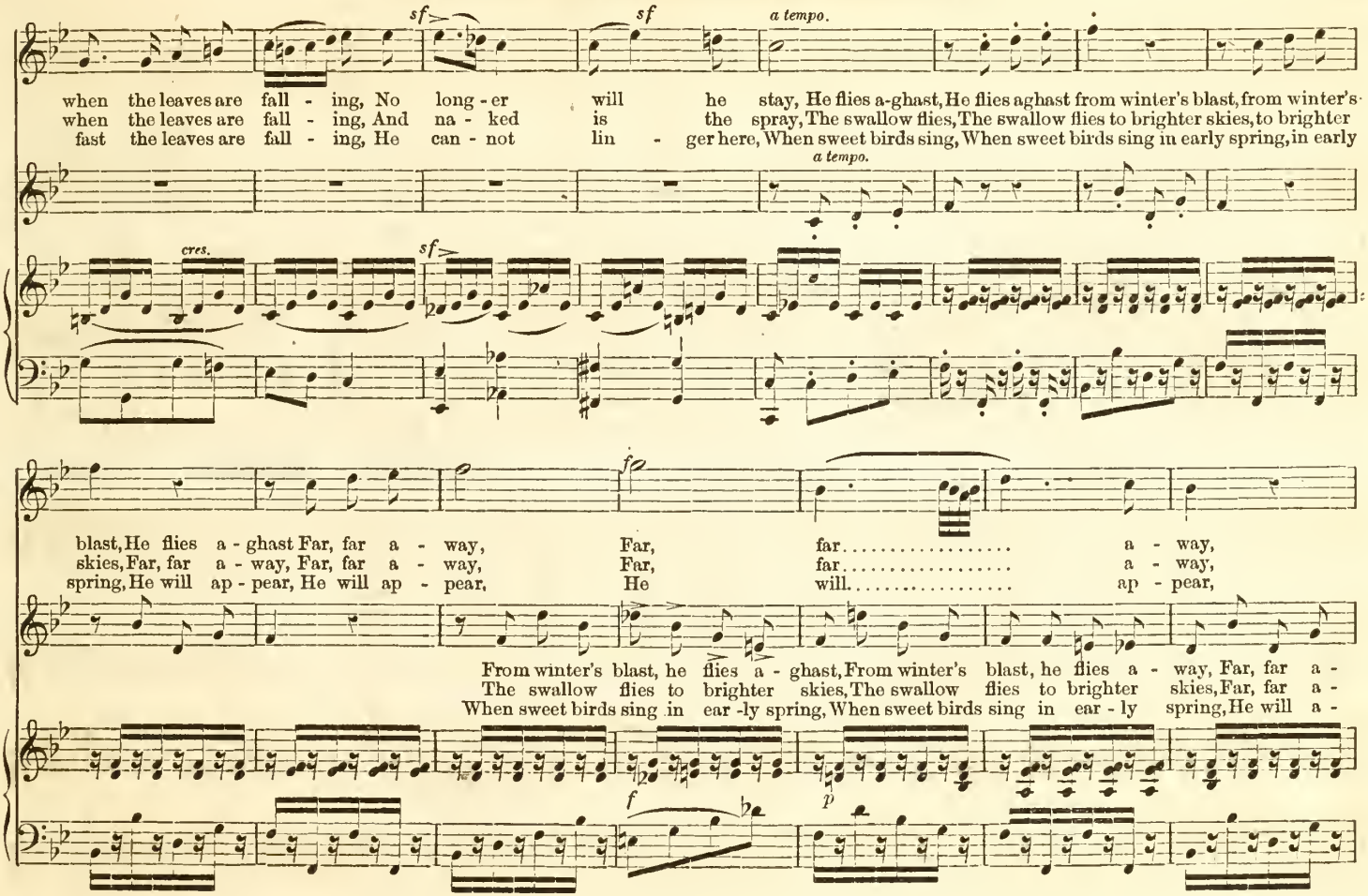
deciso.

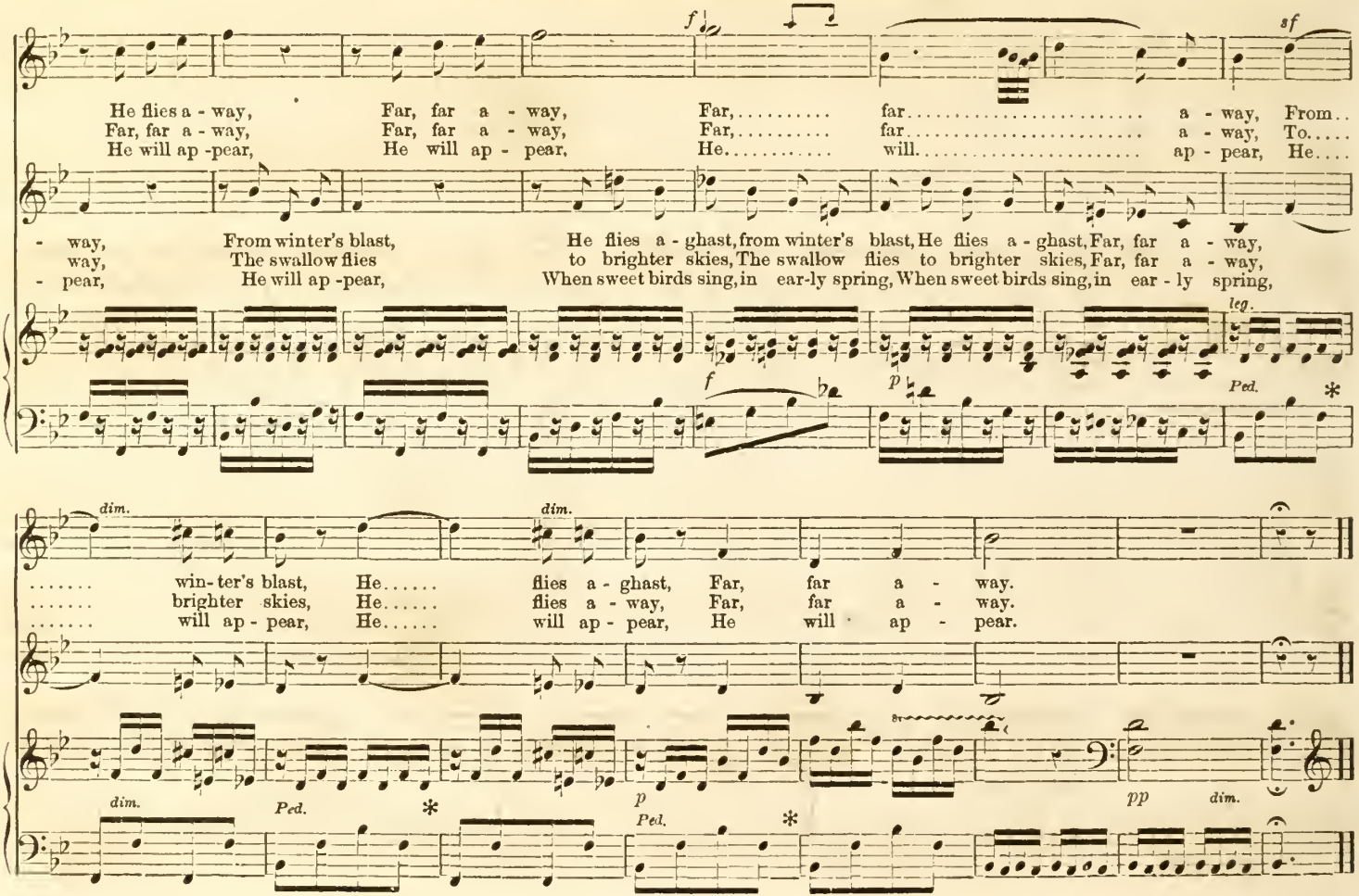
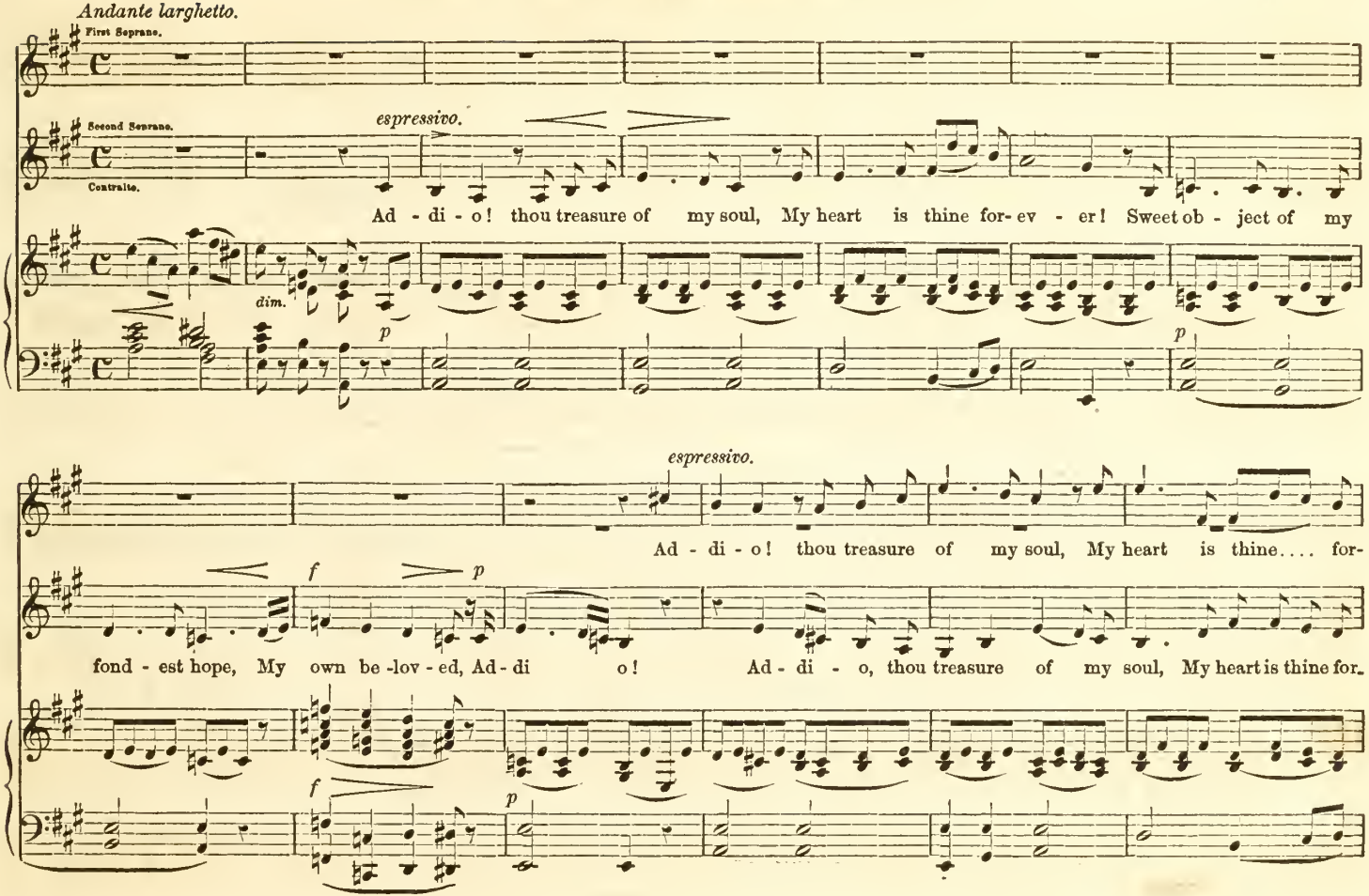

cres.
beau - ti - ful and brave, Ah! All is bright and fair a - bove us, Nought to make us blest is wanting, Well may
ven-to e imbru-na il dì! Ah! Del pia - cer s'a - van - za l'o - ra! Col - le gra - zie dal tuo cie - lo, Dio d'a-
cres.
p
p
f
p
f
such a scene en-chanting Ev-'ry youthful heart enslave.
mor, deh! scondi anco-ra A far lie - ti i nos - tri dì!
f
p
f
p
dolce.
f
p
f

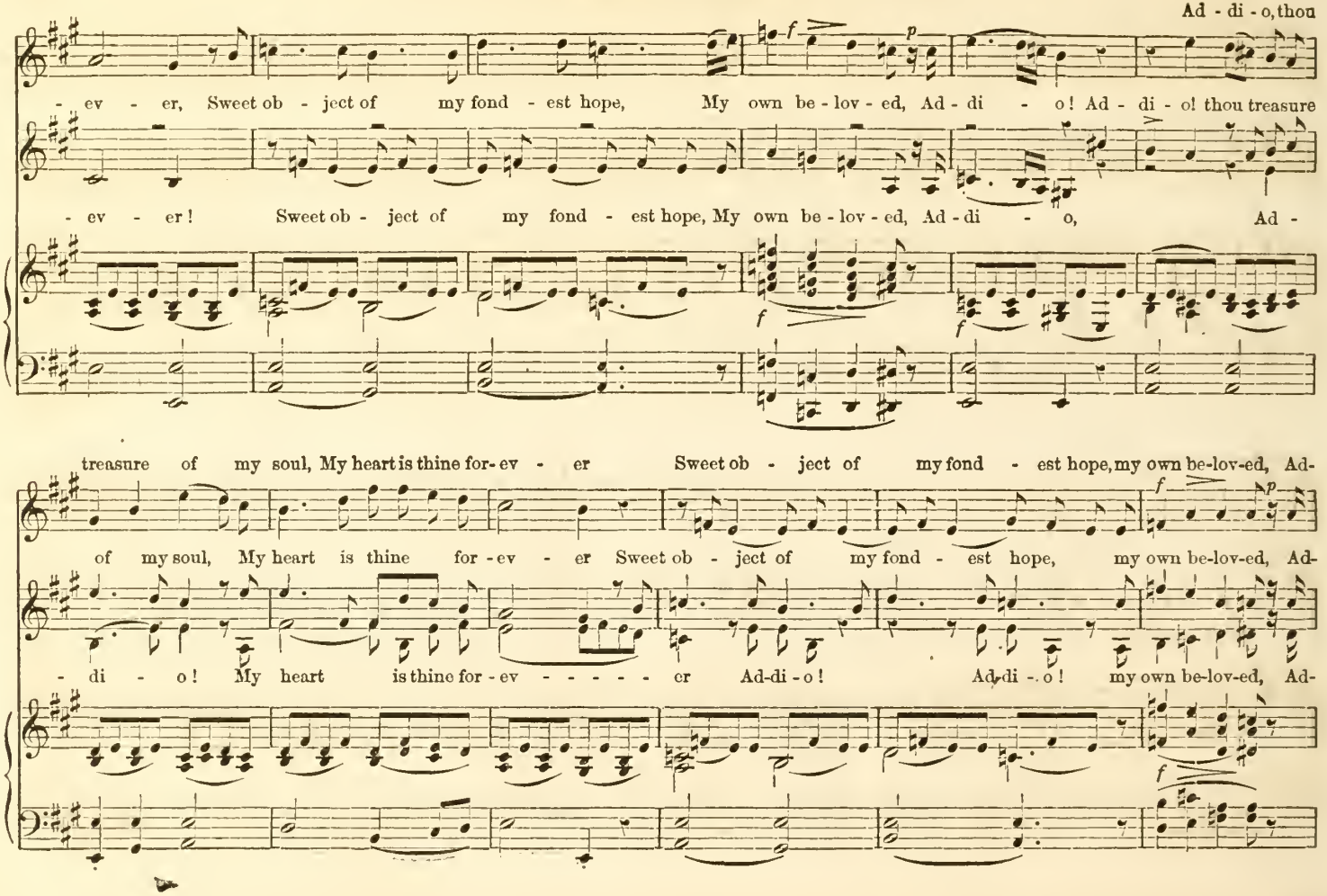
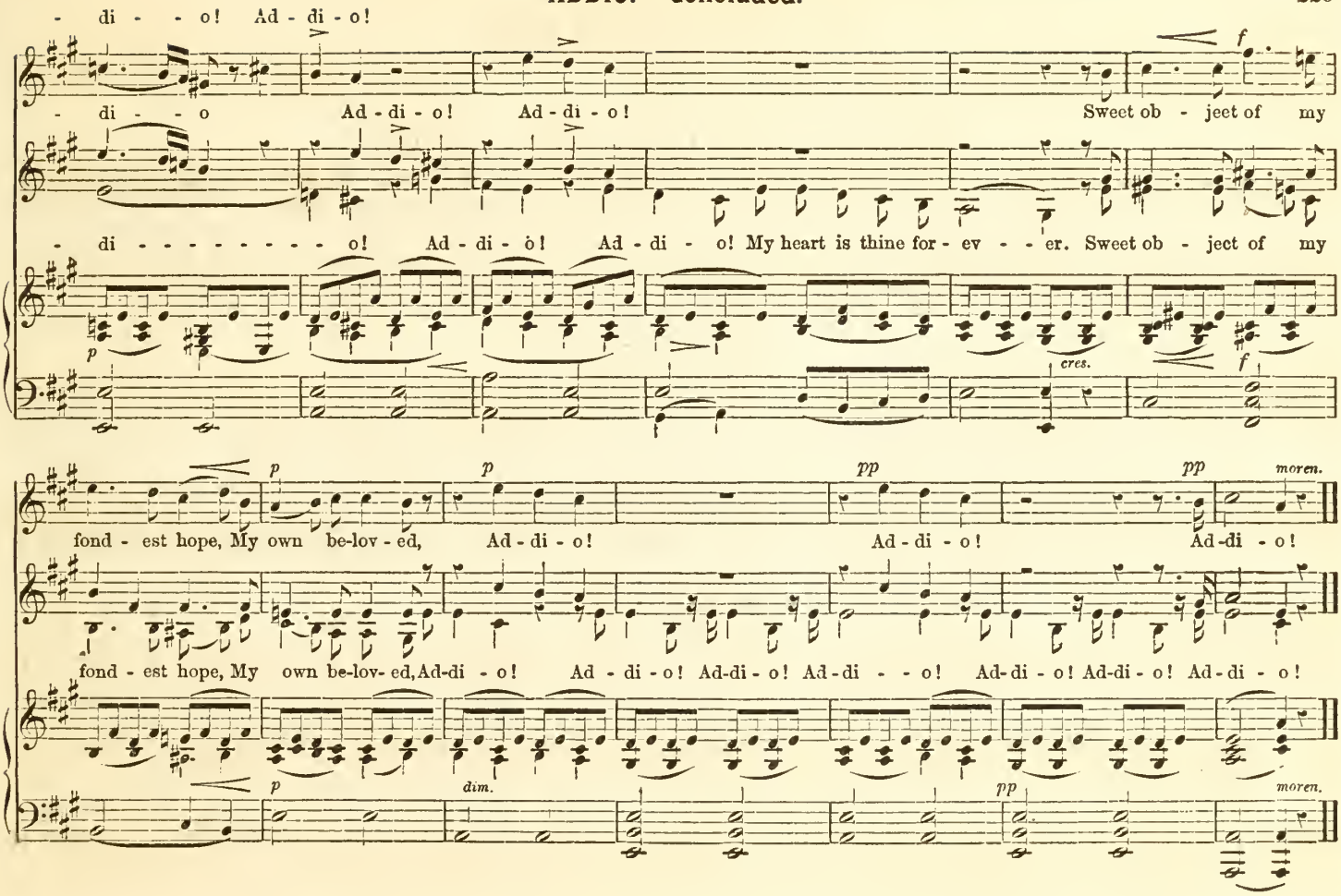

deciso.
O! thou queen of love and beauty! Long with joy our days be crown-ing; Let no grief on us be
Bel - la in vi - so e sen - za ve - lo, Qual la va - ga Ci - te - re - a, Vieni a me ve - ra - ce
deciso.
cres.
frowning, Let no care our gladness blight. Ah! All is bright and fair a - bove us, Nought to make us blest is
de - a, Fresc'e il ven-to e imbru-na il di! Ah! Del pia - cer s'a - van - za l'o - ra! Col - le gra - zie dal tuo
cres.

diminuendo.
wanting, Well may such a scene en-chanting Ev-'ry youthful heart de-light, Well may such scene en-chant - ing..... each heart de -
cie - lo, Dio d'a - mor, deh! scendi anco - ra A far lie - ti i nos - tri di! A vie - ni a noi - i..... im - bru - na il
p
mf
f
perdendosi
light, May..... each heart delight, each heart de - light,.....
di, Vie - ni..... im-bru-na il di, im - bru - na il di.....
p
mf
p
mf
p
pp
ppp

O SWALLOW, HAPPY SWALLOW.

F. KÜCKEN.

Allegretto.

1. Sing wel-come to the swal - low, He news of sum - mer brings, A -
2. Ye lit - tle play - ful lamb - kins, Ye here can safe - ly stay; Ye
3. Fare-well then to the swal - low, He skims a - long the plain; The
sf
p
p
sf
cross the sea, a - far comes he, With sun-shine on his wings. But when the leaves are fall - ing No long - - er will he stay, But
fear no harm, with fleece so warm, From winter's bit - ter day. But when the leaves are fall - ing, And na - - ked is the spray, But
home he leaves, be-neath the eaves, He soon will seek a - gain. But fast the leaves are fall - ing, He can - - not lin - ger here, But
sf
sf
sf

sf
sf
a tempo.
when the leaves are fall - ing, No long - er will he stay, He flies a-ghast, He flies aghast from winter's blast, from winter's
when the leaves are fall - ing, And na - ked is the spray, The swallow flies, The swallow flies to brighter skies, to brighter
fast the leaves are fall - ing, He can - not lin - ger here, When sweet birds sing, When sweet birds sing in early spring, in early
a tempo.
cres.
sf
fp
blast, He flies a - ghast Far, far a - way, Far, far..... a - way,
skies, Far, far a - way, Far, far a - way, Far, far..... a - way,
spring, He will ap - pear, He will ap - pear, He will..... ap - pear,
From winter's blast, he flies a - ghast, From winter's blast, he flies a - way, Far, far a -
The swallow flies to brighter skies, The swallow flies to brighter skies, Far, far a -
When sweet birds sing in ear -ly spring, When sweet birds sing in ear - ly spring, He will a -
f
p

O SWALLOW, HAPPY SWALLOW. Concluded.

He flies a - way, Far, far a - way, Far,..... far..... a - way, From..
Far, far a - way, Far, far a - way, Far,..... far..... a - way, To.....
He will ap -pear, He will ap - pear, He..... will..... ap - pear, He....
- way, From winter's blast, He flies a - ghast, from winter's blast, He flies a - ghast, Far, far a - way,
way, The swallow flies to brighter skies, The swallow flies to brighter skies, Far, far a - way,
- pear, He will ap -pear, When sweet birds sing, in ear-ly spring, When sweet birds sing, in ear - ly spring,
leg.
Ped.
dim.
dim.
..... win- ter's blast, He..... flies a - ghast, Far, far a - way.
..... brighter skies, He..... flies a - way, Far, far a - way.
..... will ap - pear, He..... will ap - pear, He will ap - pear.
dim.
Ped.
Ped.
pp
dim.

Andante larghetto.
First Soprano.
Second Soprano.
Contralto.
espressivo.
Ad - di - o! thou treasure of my soul, My heart is thine for- ev - er! Sweet ob - ject of my
dim.
p
espressivo.
Ad - di - o! thou treasure of my soul, My heart is thine.... for-
f
p
fond - est hope, My own be -lov - ed, Ad - di o! Ad - di - o, thou treasure of my soul, My heart is thine for-
f
p

ADDIO. Continued.

Ad - di - o, thou
- ev - er, Sweet ob - ject of my fond - est hope, My own be - lov - ed, Ad - di - o! Ad - di - o! thou treasure
- ev - er! Sweet ob - ject of my fond - est hope, My own be - lov - ed, Ad - di - o, Ad -
treasure of my soul, My heart is thine for - ev - er Sweet ob - ject of my fond - est hope, my own be-lov-ed, Ad-
of my soul, My heart is thine for - ev - er Sweet ob - ject of my fond - est hope, my own be-lov-ed, Ad-
- di - o! My heart is thine for - ev - - - - - er Ad-di - o! Ad-di - o! my own be-lov-ed, Ad-

- di - - o! Ad - di - o!
- di - - o Ad - di - o! Ad - di - o! Sweet ob - ject of my
- di - - - - - - - - - o! Ad - di - o! Ad - di - o! My heart is thine for - ev - - er. Sweet ob - ject of my
p
cres.
f
p
p
pp
pp
moren.
fond - est hope, My own be-lov - ed, Ad - di - o! Ad - di - o! Ad-di - o!
fond - est hope, My own be-lov- ed, Ad-di - o! Ad - di - o! Ad-di - o! Ad-di - - o! Ad-di - o! Ad-di - o! Ad-di - o!
p
dim.
pp
moren.

IN MEMORIAM.

THE last pages of this work are devoted to the memory of the late

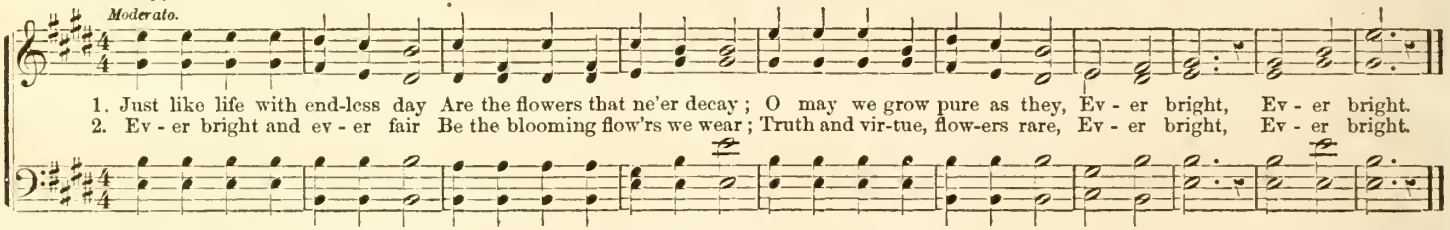
SAMUEL WORTHINGTON SETON,

who was for many years Assistant Superintendent of Common Schools in the City of New York. Mr. SETON's highest ambition was to be called "the children's friend," and his last wish was to have no other record upon his monument than this simple inscription :— a wish which will be most faithfully and cordially carried out by loving friends. A purer and more self-sacrificing disciple of Christ never lived. He dispensed his tender advice, his heavenly smiles, his thoughtful, practical yearly reports, and his little poetic effusions for the young in a manner generous and winning to the last degree. Among these last-named are the five little pieces which follow, and the sixth, also, is believed to have been written by him.

Just like Life.

Words by S. W. S. — G. H. C.

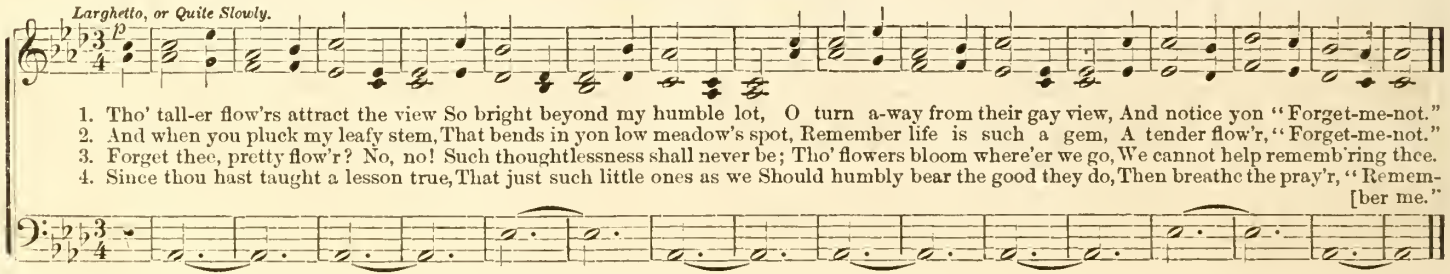
Moderato.


1. Just like life with end-less day Are the flowers that ne'er decay ; O may we grow pure as they, Ev - er bright, Ev - er bright.
2. Ev - er bright and ev - er fair Be the blooming flow'rs we wear ; Truth and vir-tue, flow-ers rare, Ev - er bright, Ev - er bright.

Forget me not.

Words by S. W. S. — G. H. C.

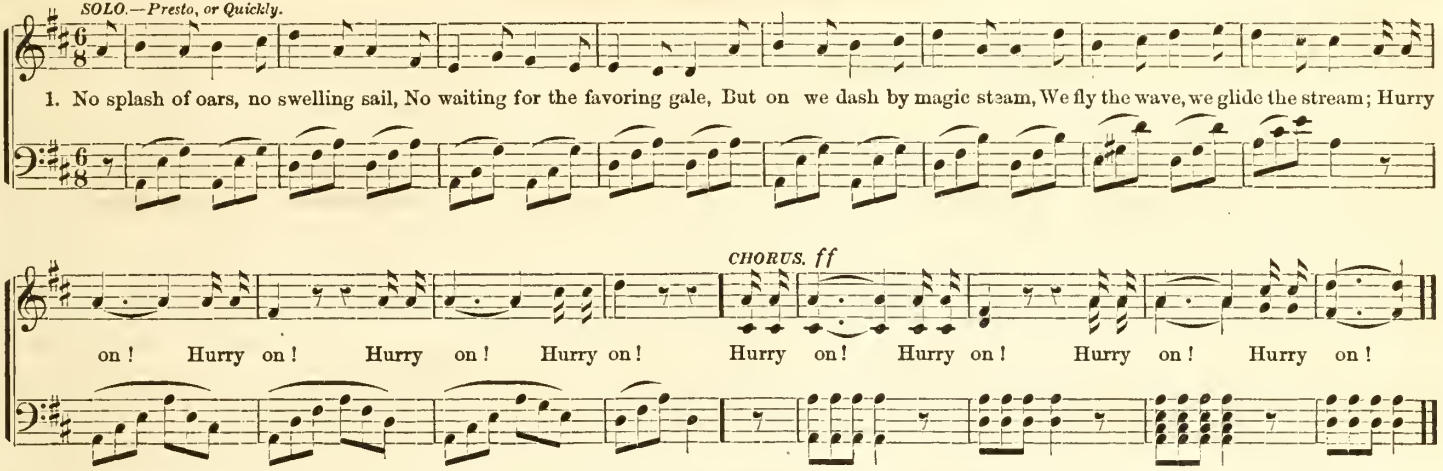
Larghetto, or Quite Slowly.


1. Tho' tall-er flow'rs attract the view So bright beyond my humble lot, O turn a-way from their gay view, And notice yon "Forget-me-not."
2. And when you pluck my leafy stem, That bends in yon low meadow's spot, Remember life is such a gem, A tender flow'r, "Forget-me-not."
3. Forget thee, pretty flow'r? No, no! Such thoughtlessness shall never be; Tho' flowers bloom where'er we go, We cannot help rememb'ring thee.
4. Since thou hast taught a lesson true, That just such little ones as we Should humbly bear the good they do, Then breathe the pray'r, "Remem- [ber me."

The Steamer.

Words by S. W. S. G. H. C.

SOLO.—Presto, or Quickly.


1. No splash of oars, no swelling sail, No waiting for the favoring gale, But on we dash by magic steam, We fly the wave, we glide the stream; Hurry
CHORUS. ff
on! Hurry on! Hurry on! Hurry on! Hurry on! Hurry on! Hurry on! Hurry on!

2. As parts the air to racer fleet,
Her prow the bending waters meet;
The splashing wheel goes whirling round,
To whistling steam's unchanging sound.
Hurry on! &c.

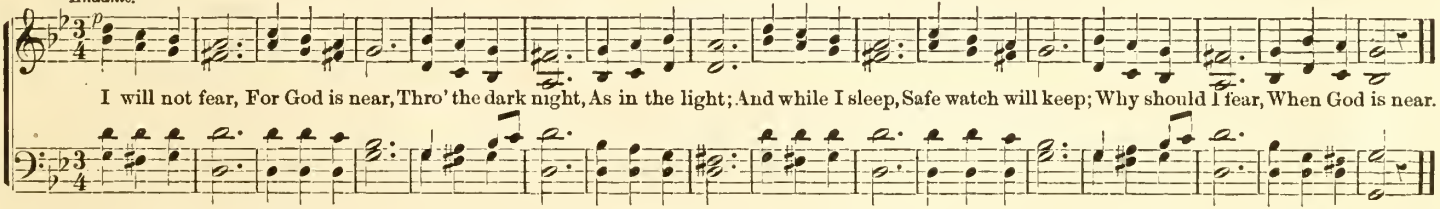
3. As carrier pigeons faithful bring
The news beneath a homeward wing,
Through stormy waves, or calmer skies
She tarries not, but onward flies.
Hurry on! &c.

4. A palace on the stream she floats,
A fairy barge, the queen of boats,
As gayly decked as tropic bird,
She flies where not a breeze is stirred.
Hurry on! &c.

I will not fear.

Words by S. W. S. G. H. C.

Andante.

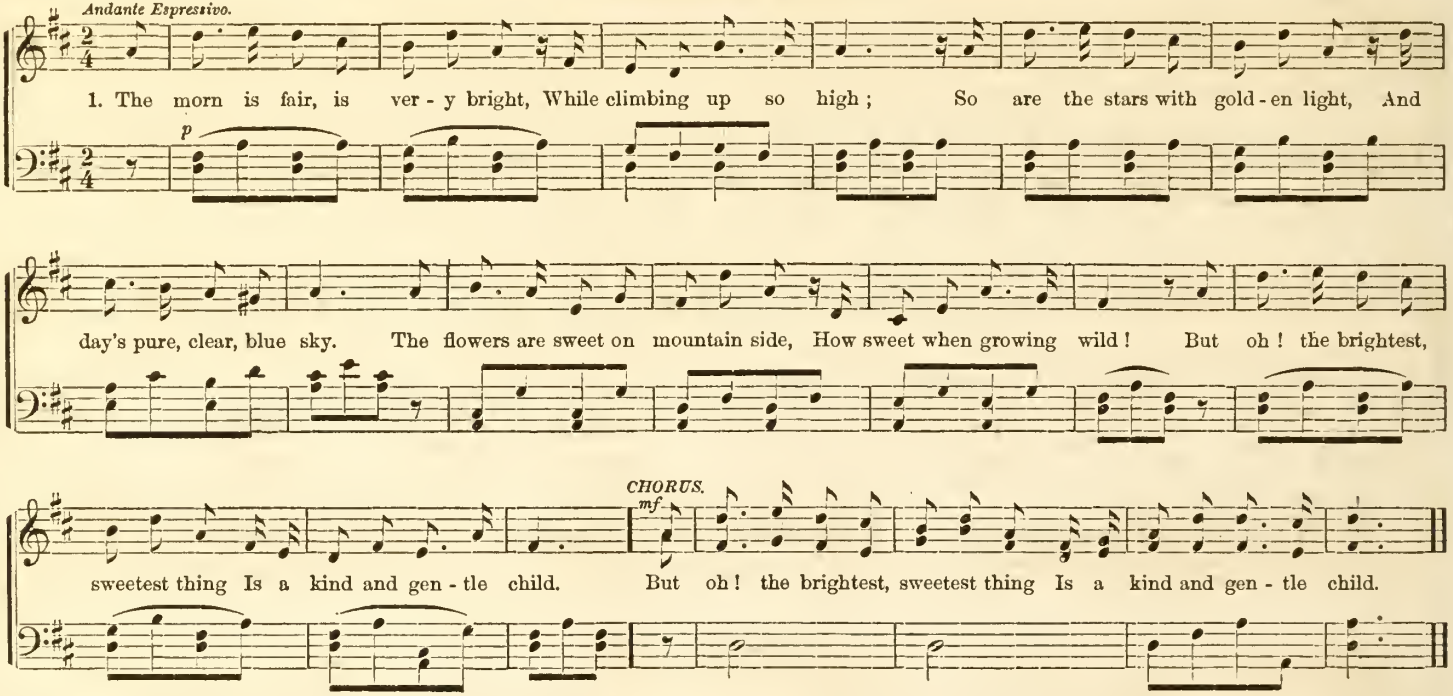

I will not fear, For God is near, Thro' the dark night, As in the light; And while I sleep, Safe watch will keep; Why should I fear, When God is near.

Words by S. W. S.

A kind and gentle Child.

G. H. C.

Andante Espressivo.


1. The morn is fair, is ver - y bright, While climbing up so high; So are the stars with gold - en light, And
p
day's pure, clear, blue sky. The flowers are sweet on mountain side, How sweet when growing wild! But oh! the brightest,
CHORUS.
mf
sweetest thing Is a kind and gen - tle child. But oh! the brightest, sweetest thing Is a kind and gen - tle child.

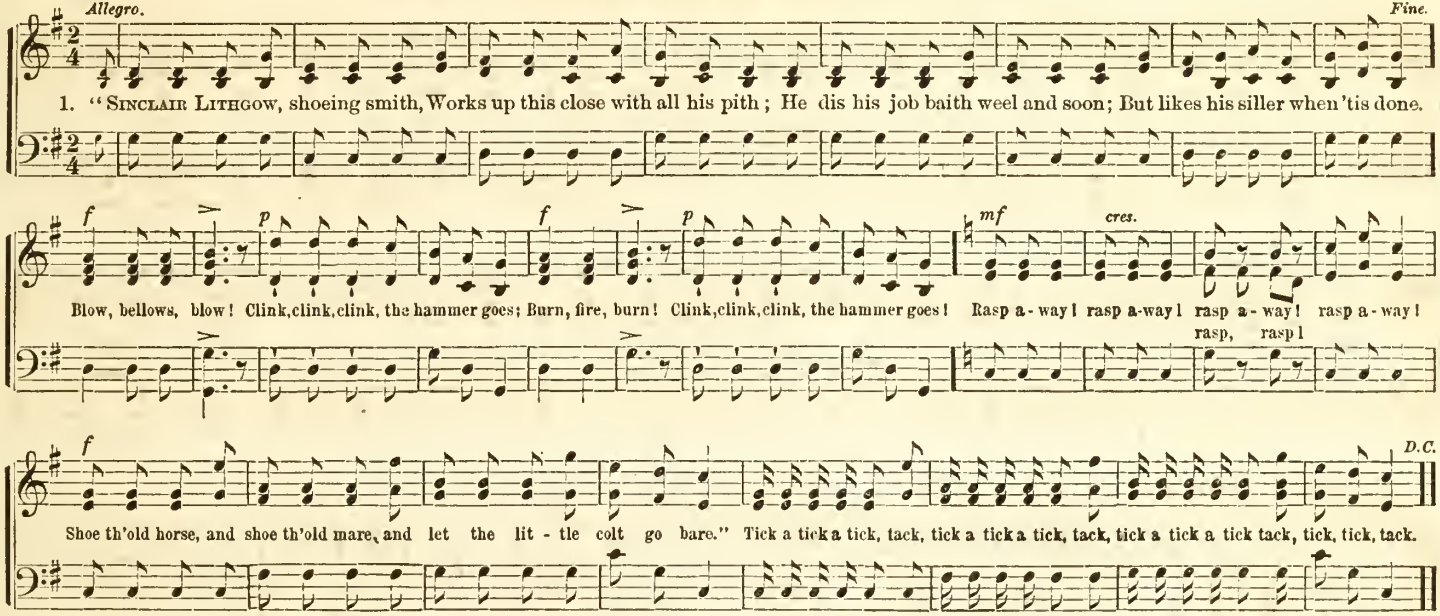
2. Where'er I wandered, east or west,
Far o'er the land and sea,
To find what I could love the best,
The dearest thing to me;
In city's throng or village dale,
What most my heart beguiled—
‖: Oh, still that bright, that sweetest thing
Was a kind and gentle child. :‖

3. I love the silver notes I hear
From young and lisping tongues;
When early taught in godly fear
Their sweet and holy songs.
Their music charms in noontide air,
At morn or evening mild,
‖: For oh, the brightest, sweetest thing
Is a kind and gentle child. :‖

4. Let children then for ever strive
For a kind and gentle heart;
From anger and from naughty pride
For ever let them part.
With humble prayer and holy praise
The heart is undefiled,
‖: For oh, how bright and sweet a thing
Is a kind and gentle child. :‖

"Sinclair Lithgow." *

Permission of Ivison, Phinney, Blakeman & Co.


Allegro.
Fine.
1. "Sinclair Lithgow, shoeing smith, Works up this close with all his pith; He dis his job baith weel and soon; But likes his siller when 'tis done.
f
p
f
p
mf
cres.
Blow, bellows, blow! Clink, clink, clink, the hammer goes; Burn, fire, burn! Clink, clink, clink, the hammer goes! Rasp a-way! rasp a-way! rasp a-way! rasp a-way!
rasp, rasp!
f
D.C.
Shoe th'old horse, and shoe th'old mare, and let the lit-tle colt go bare." Tick a tick a tick, tack, tick a tick a tick, tack, tick a tick a tick tack, tick, tick, tack.

2. But, Mister Lithgow, is it right
To drive your trade, from morn till night,
To shoe th'old horse, and shoe th'old mare,
And let the little colt go bare?
Blow, bellows, blow, &c.

3. Pray tell me, Sinclair, what you mean?
The colt has tender feet, I ween,
I do not understand your song—
Or, if I do, I think 'tis wrong.
Blow, bellows, blow, &c.

4. I'm sure it puzzles me to tell
How you can make a shoe so well;
And put it on the horse and mare,
And let the little colt go bare.
Blow, bellows, blow, &c.

5. And yet you are not much to blame,
For half the world oft do the same;
They shoe themselves, but do not care
Whether the young are shod or bare.
Blow, bellows, blow, &c.

6. "'Tis nothing but a child," they say;
"'Twill do for children, any way."
As if the little urchins were
Scarce worth a half a minute's care.
Blow, bellows, blow, &c.

7. Sinclair Lithgow, shoing smith,
Work, work away, with all your pith;
But shoe the little colt, my man,
Or get your "siller," if you can!
Blow, bellows, blow, &c.

* The first stanza of this song is copied from a blacksmith's sign, in one of the streets of New York. The remaining stanzas are from the pen of one who is well known as a writer for children, and who aspires to no higher name than that of the "Children's Friend."

Venite Adoremus Dominum.—Christmas Carol.

Moderato con Grazia.

Arranged by GEO. WM. WARREN.

Children's voices (or Soprani and Contralti) in unison.

1. The snow lay on the ground, The stars shone bright, When Christ our Lord was born On Christ - mas night. Ve

ni - te a - do - re - mus Do - mi - num, Ve - ni - te a - do - re - mus Do - mi - num.

CHORUS—Energico. ff

Soprano.

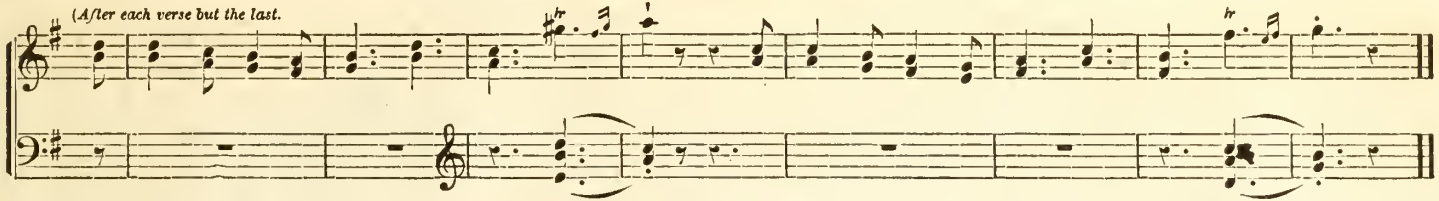
Contralto. Ve - ni - te a - do - re - mus Do - mi - num, Ve - ni - te a - do - re - mus Do - mi - num.

Tenor.

Bass.

ACCOMP.

Fine.

Venite Adoremus Dominum. CONCLUDED.

2. 'T was Mary, Virgin pure,
Of holy life,
That brought into this world
The God-made man.
She laid him in a stall
At Bethlehem ;
The ass and oxen shared
The roof with them.
Chorus—Venite, &c.

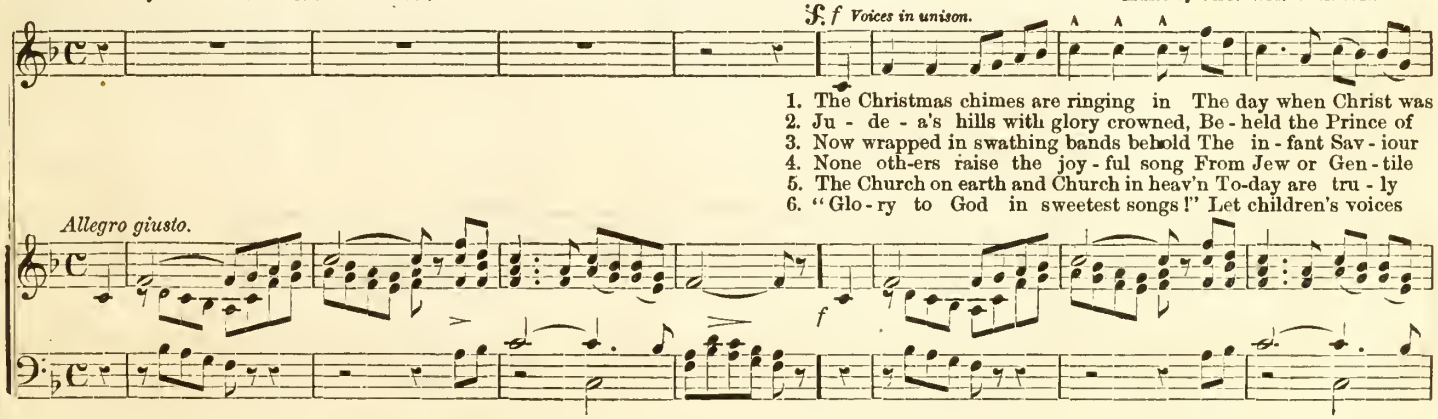
3. Saint Joseph, too, was by
To tend the child ;
To guard him, and protect
His mother mild.
The angels hovered round,
And sung this song,
Venite adoremus
Dominum.
Chorus—Venite, &c.

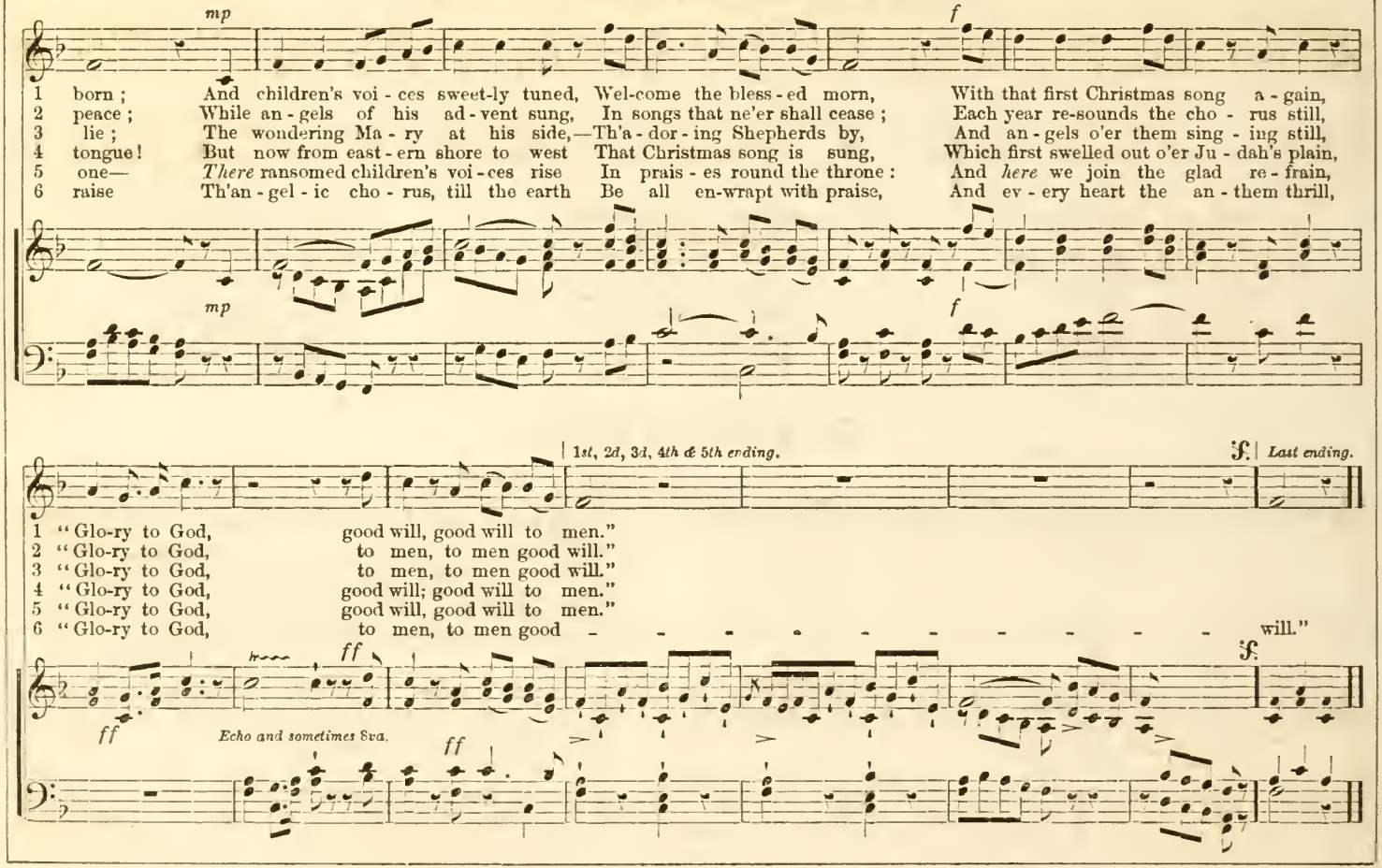
4. And then that manger poor
Became a throne,
For he whom Mary bore
Was God, the Son.
O, come then, let us join
The heavenly host,
To praise the Father, Son,
And Holy Ghost.
Chorus—Venite, &c.

The Christmas Chimes.

Words by the Rev. JOHN C. MIDDLETON.

Music by GEO. WM. WARREN.


f Voices in unison.
1. The Christmas chimes are ringing in The day when Christ was
2. Ju - de - a's hills with glory crowned, Be - held the Prince of
3. Now wrapped in swathing bands behold The in - fant Sav - iour
4. None oth-ers raise the joy - ful song From Jew or Gen - tile
5. The Church on earth and Church in heav'n To-day are tru - ly
6. "Glo - ry to God in sweetest songs!" Let children's voices
Allegro giusto.
f

The Christmas Chimes. CONCLUDED.

mp
f
1 born ; And children's voi - ces sweet-ly tuned, Wel-come the bless - ed morn, With that first Christmas song a - gain,
2 peace ; While an - gels of his ad - vent sung, In songs that ne'er shall cease ; Each year re-sounds the cho - rus still,
3 lie ; The wondering Ma - ry at his side,—Th'a - dor - ing Shepherds by, And an - gels o'er them sing - ing still,
4 tongue! But now from east - ern shore to west That Christmas song is sung, Which first swelled out o'er Ju - dah's plain,
5 one— *There* ransomed children's voi - ces rise In prais - es round the throne : And *here* we join the glad re - frain,
6 raise Th'an - gel - ic cho - rus, till the earth Be all en-wrapt with praise, And ev - ery heart the an - them thrill,
mp
f
1st, 2d, 3d, 4th & 5th ending.
ff. Last ending.
1 "Glo-ry to God, good will, good will to men."
2 "Glo-ry to God, to men, to men good will."
3 "Glo-ry to God, to men, to men good will."
4 "Glo-ry to God, good will; good will to men."
5 "Glo-ry to God, good will, good will to men."
6 "Glo-ry to God, to men, to men good - - - - - - - - - - - will."
ff
ff
Echo and sometimes 8va.
ff
ff

"Birds are singing."—Easter Carol.

GEO. WM. WARREN.

Allegretto. (*If possible a selected class of girls singing in two parts.*)

rit. a poco.

1. Come, children, one and all, Our Easter Car - ol sing, And with the birds and flow'rs Our hearts' pure incense bring.
2. Christ has ris'n to - day, The Sun-day of the year; Then with glad hearts we'll raise Our voi - ces high and clear.
3. We know it was for us Our Saviour rose to - day; As - cending first to heav'n, He said, "I am the way."
4. Then let us all to - day Our Easter anthems raise, And join the an - gel choirs, In hymning forth his praise.

FULL CHORUS, after each verse.

f *Energico.*

Birds are sing - ing, Buds are spring-ing, Ev - 'ry thing is gay: Sun-beams gleaming, Bright eyes beam-ing,

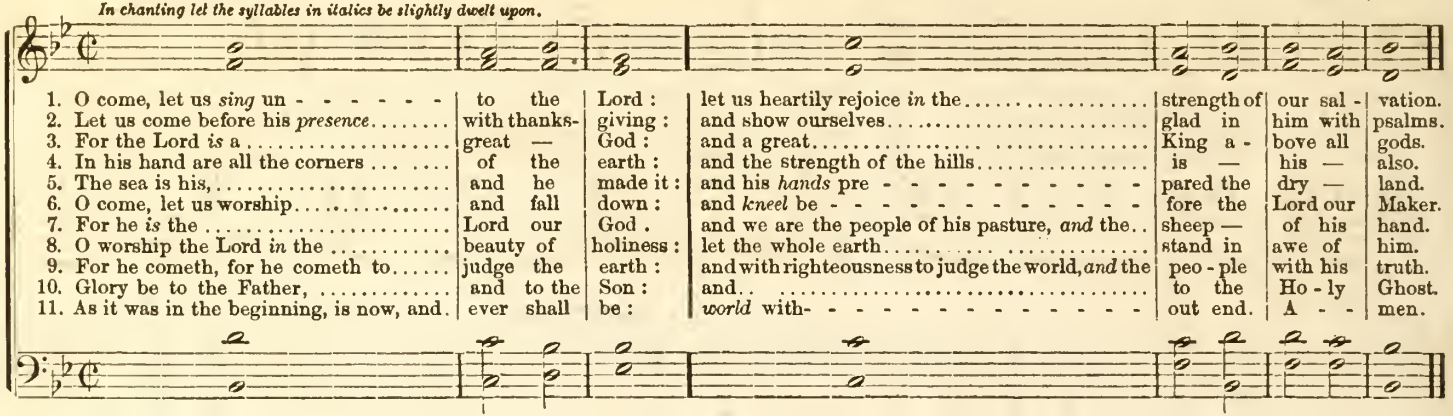
(*With triangle and imitation of bird.*)

Sing our Easter lay, Sing our Easter lay, Sing our Easter lay.

Ev - ery thing is gay, Sing our Easter lay.

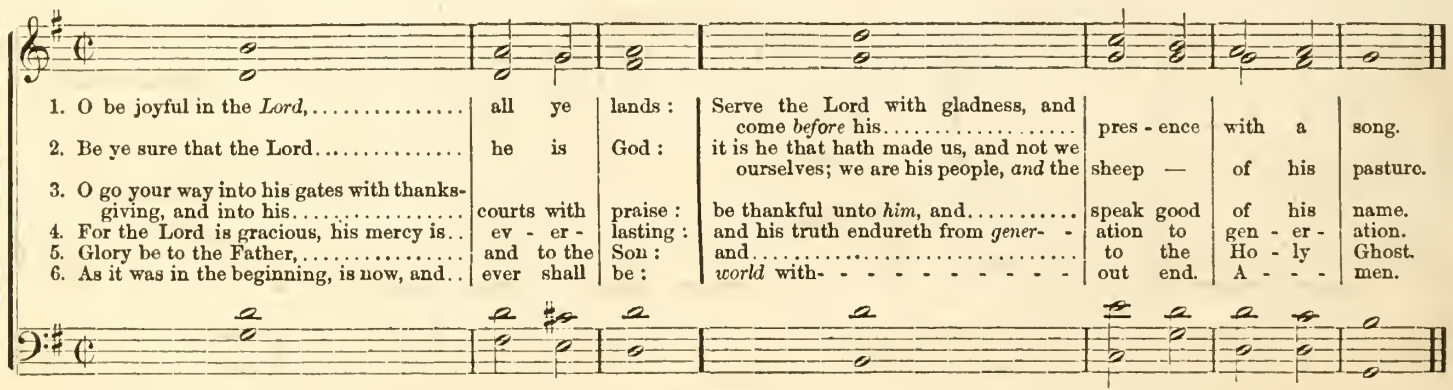
Venite Exultemus Domino.

HAYES.

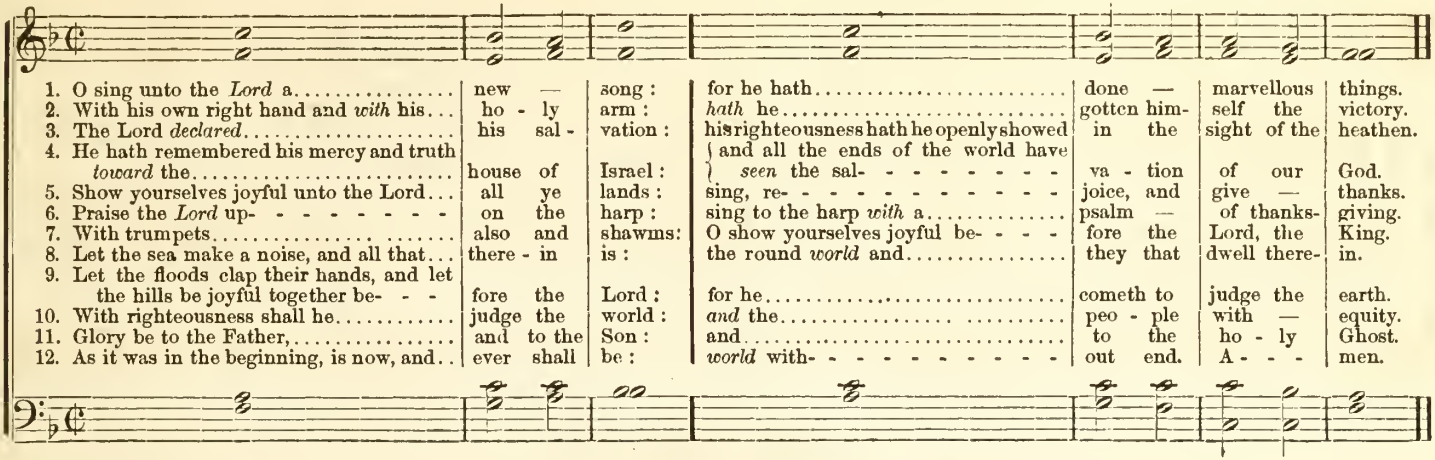
In chanting let the syllables in italics be slightly dwelt upon.

1. O come, let us *sing* un - - - - - - to the Lord : let us heartily rejoice *in* the ..... strength of our sal - vation.
2. Let us come before his *presence*..... with thanks- giving : and show ourselves..... glad in him with psalms.
3. For the Lord *is* a ..... great — God : and a great..... King a - bove all gods.
4. In his hand are all the corners ... . of the earth : and the strength of the hills..... is — his — also.
5. The sea is his,..... and he made it : and his *hands* pre - - - - - - - - - - - pared the dry — land.
6. O come, let us worship..... and fall down : and *kneel* be - - - - - - - - - - - - - fore the Lord our Maker.
7. For he *is* the ..... Lord our God . and we are the people of his pasture, *and* the.. sheep — of his hand.
8. O worship the Lord *in* the ..... beauty of holiness : let the whole earth..... stand in awe of him.
9. For he cometh, for he cometh to..... judge the earth : and with righteousness to judge the world, *and* the peo - ple with his truth.
10. Glory be to the Father, ... and to the Son : and..... to the Ho - ly Ghost.
11. As it was in the beginning, is now, and. ever shall be : *world* with- - - - - - - - - - - - - - out end. A - - men.

Jubilate Deo.

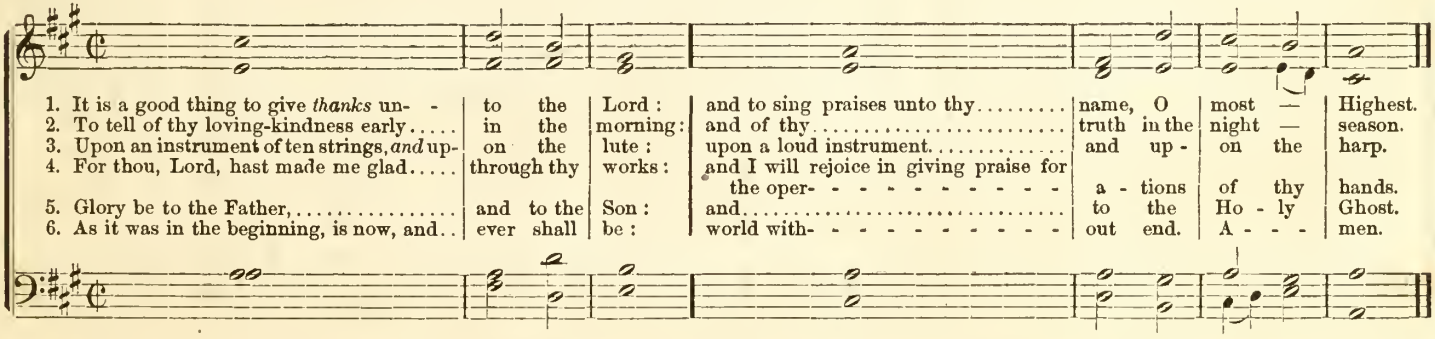
T. PURCELL.


1. O be joyful in the *Lord*,..... all ye lands : Serve the Lord with gladness, and come *before* his..... pres - ence with a song.
2. Be ye sure that the Lord..... he is God : it is he that hath made us, and not we ourselves; we are his people, *and* the sheep — of his pasture.
3. O go your way into his gates with thanks- giving, and into his..... courts with praise : be thankful unto *him*, and..... speak good of his name.
4. For the Lord is gracious, his mercy is.. ev - er - lasting : and his truth endureth from *gener-* - ation to gen - er - ation.
5. Glory be to the Father,..... and to the Son : and..... to the Ho - ly Ghost.
6. As it was in the beginning, is now, and.. ever shall be : *world* with- - - - - - - - - - - out end. A - - - men.

Cantate Domino.

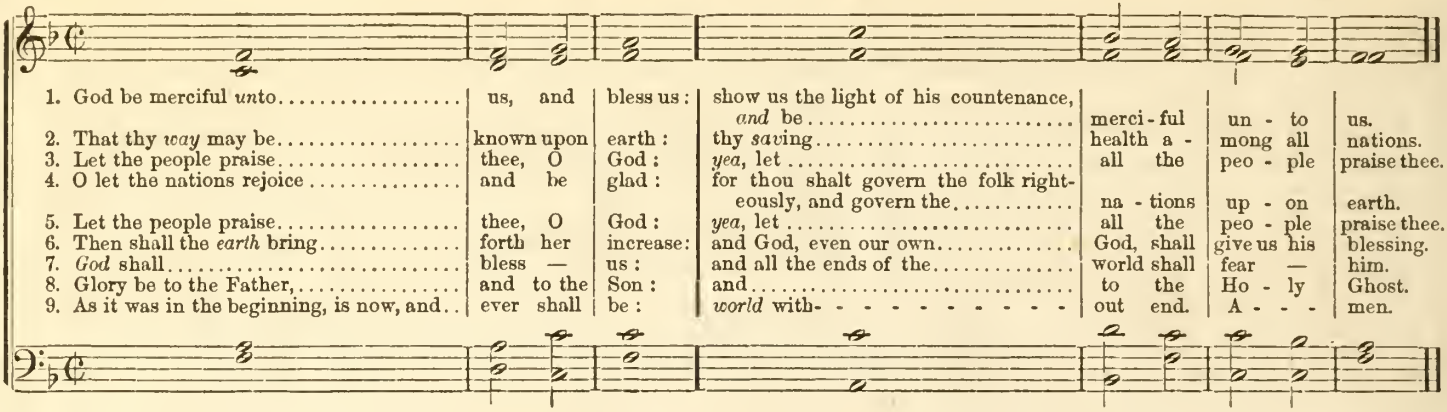
RANDALL.

1. O sing unto the *Lord* a... new — song : for he hath... done — marvellous things.
2. With his own right hand and *with* his... ho - ly arm : *hath* he... gotten him- self the victory.
3. The Lord *declared*... his sal - vation : his righteousness hath he openly showed in the sight of the heathen.
4. He hath remembered his mercy and truth *toward* the... house of Israel : { and all the ends of the world have *seen* the sal- - - - - - - - va - tion of our God.
5. Show yourselves joyful unto the Lord... all ye lands : sing, re- - - - - - - - - - - joice, and give — thanks.
6. Praise the *Lord* up- - - - - - - - on the harp : sing to the harp *with* a... psalm — of thanks- giving.
7. With trumpets... also and shawms: O show yourselves joyful be- - - - fore the Lord, the King.
8. Let the sea make a noise, and all that... there - in is : the round *world* and... they that dwell there- in.
9. Let the floods clap their hands, and let the hills be joyful together be- - - fore the Lord : for he... cometh to judge the earth.
10. With righteousness shall he... judge the world : *and* the... peo - ple with — equity.
11. Glory be to the Father,... and to the Son : and... to the ho - ly Ghost.
12. As it was in the beginning, is now, and.. ever shall be : *world* with- - - - - - - - - - out end. A - - - men.

Bonum est Confiteri.

TRAVERS.

1. It is a good thing to give *thanks* un- - to the Lord : and to sing praises unto thy... name, O most — Highest.
2. To tell of thy loving-kindness early... in the morning : and of thy... truth in the night — season.
3. Upon an instrument of ten strings, *and* up- on the lute : upon a loud instrument... and up - on the harp.
4. For thou, Lord, hast made me glad... through thy works : and I will rejoice in giving praise for the oper- - - - - - - - - - a - tions of thy hands.
5. Glory be to the Father,... and to the Son : and... to the Ho - ly Ghost.
6. As it was in the beginning, is now, and.. ever shall be : world with- - - - - - - - - - out end. A - - - men.

Deus Misereatur.

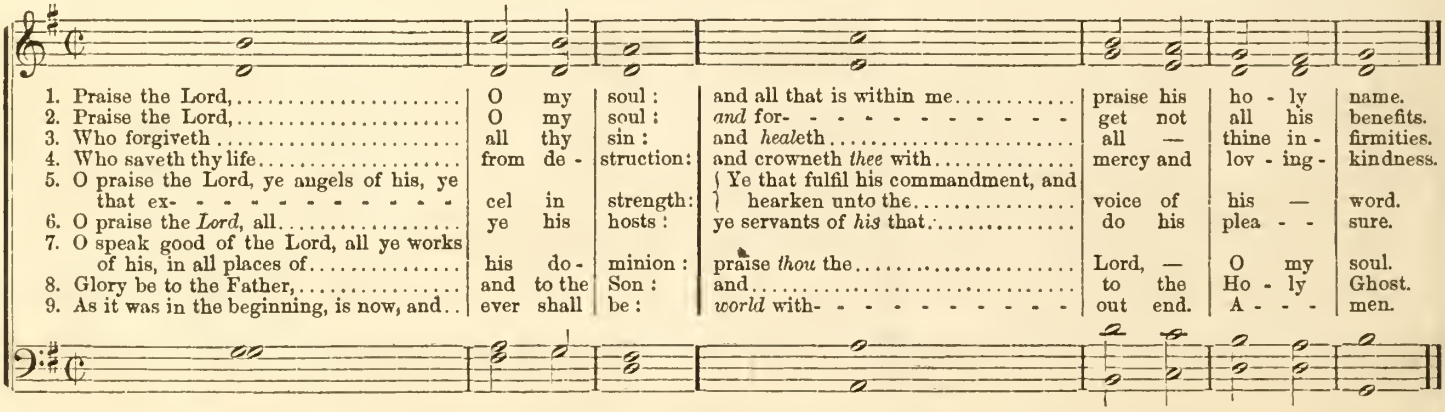
FARRANT.



1. God be merciful *unto*..... us, and bless us: show us the light of his countenance, *and* be..... merci-ful un-to us.
2. That thy *way* may be..... known upon earth: thy *saving*..... health a-mong all nations.
3. Let the people praise..... thee, O God: *yea*, let..... all the peo-ple praise thee.
4. O let the nations rejoice..... and be glad: for thou shalt govern the folk right-eously, and govern the..... na-tions up-on earth.
5. Let the people praise..... thee, O God: *yea*, let..... all the peo-ple praise thee.
6. Then shall the *earth* bring..... forth her increase: and God, even our own..... God, shall give us his blessing.
7. *God* shall..... bless — us: and all the ends of the..... world shall fear — him.
8. Glory be to the Father,..... and to the Son: and..... to the Ho-ly Ghost.
9. As it was in the beginning, is now, and.. ever shall be: *world* with- - - - - - - - - - out end. A- - - men.

Benedic, Anima Mea.

ALKOKE.



1. Praise the Lord,..... O my soul: and all that is within me..... praise his ho-ly name.
2. Praise the Lord,..... O my soul: *and* for- - - - - - - - - - - get not all his benefits.
3. Who forgiveth..... all thy sin: and *healeth*..... all — thine in-firmities.
4. Who saveth thy life..... from de- struction: and crowneth *thee* with..... mercy and lov-ing-kindness.
5. O praise the Lord, ye angels of his, ye that ex- - - - - - - - - - - cel in strength: { Ye that fulfil his commandment, and hearken unto the..... voice of his — word.
6. O praise the *Lord*, all..... ye his hosts: ye servants of *his* that..... do his plea- - sure.
7. O speak good of the Lord, all ye works of his, in all places of..... his do- minion: praise *thou* the..... Lord, — O my soul.
8. Glory be to the Father,..... and to the Son: and..... to the Ho-ly Ghost.
9. As it was in the beginning, is now, and.. ever shall be: *world* with- - - - - - - - - - out end. A- - - men.

VALUABLE AND STANDARD MUSICAL WORKS

PUBLISHED BY WM. A. POND & CO., 547 BROADWAY, N. Y.

PIANO-FORTE METHODS.	Retail.
RICHARDSON'S NEW METHOD,	$3 75
BERTINI'S Piano Method. Complete, $3 50. Abridged,	2 50
BEYER'S Preliminary Piano School. Cloth,	2 50
HUNTEN'S Piano Method. Complete, $2 50. Abridged,	2 00
HUMMELL'S Complete. Piano,	12 00
WINNER'S New Piano-Forte Primer,	75
PIANO STUDIES, EXERCISES, &c.	
APOLLO'S Wreath for Young Pianists,	75
CRAMER'S Introductory Practice, 4 Books, each,	50
CZERNY'S Etudes de la Velocite, in 3 Nos., each,	60
" " " " Complete, in cloth,	1 50
IVES' First Steps for Piano,	60
KALKBRENNER'S Piano Exercises 3 Nos., each,	35
LA JEUNE PIANISTE. Barnard, each,	1 00
PANOPTICON or PIANO, Illustrated. Book 2 2 Parts,	1 50
PRACTICAL OCTAVE STUDIES. by Henry Mayer,	60
THEORETICAL WORKS.	
BURROWE'S Piano-Forte Primer, in Bds., 30. Cloth,	45
" Thorough Bass Primer in Bds., 50. Cloth,	60
" Companion to Thorough Bass,	60
CZERNY'S Letters to a Young Lady,	60
PUPIL'S 1st Primer, by J. H. Brown, Bds., new Ed., 50 Cloth,	60
MELODEON BOOKS.	
HAMILTON'S Instructions for the Melodeon,	1 25
WINNER'S New Melodeon Primer,	75
BANJO, ACCORDEON, VIOLIN AND FLUTE BOOKS.	
WINNER'S New Banjo Primer,	75
" " Accordeon or Flutina Primer,	75
BALLIOT, RODE & KREUTZER'S System for the Violin,	2 50
BROTHER JONATHAN'S Collection of Tunes for the Violin,	75
BUCKLEY'S Violin Tunes,	75
WINNER'S New Violin Primer,	75
NICHOLSON'S Preceptive Lessons,	3 50
WINNER'S New Flute Primer,	75
ORGAN MUSIC.	
HAMILTON'S Instructions for the Organ,	$1 25
RINK'S 3 Afterludes, 75 Do. 24 Preludes, 75 Do 30 Preludes,	75
TAYLOR'S Organ School,	2 50

GUITAR METHODS.	Retail.
CARCASSIS' Guitar School, Complete, 3 00 Abridged,	2 00
TUCKER'S Manual for the Guitar, in Cloth, 50. In Bds.	40
WINNER'S New Guitar Primer,	75
VIOLINCELLO, CLARIONET, FLAGEOLET, FIFE AND DRUM BOOKS.	
TAYLOR'S Violincello Instructor, in 2 Books, each,	$1 00
" " Complete,	2 00
WINNER'S New Clarionet Primer,	75
FLAGEOLET Instructor,	60
WINNER'S New Flageolet Primer, 75. Fife do,	75
DRUMMERS' and Fifers Guide, by Bruce and Emmet,	1 50
BAND AND ORCHESTRAL MUSIC.	
BRASS Band Journal for Bands, 6 to 16 Instruments, 24 Nos., ea.	60
DODWORTH'S Brass Band School,	2 00
DOWNING'S Brass Band Music. 12 Nos. each,	1 00
FOSTER'S Social Orchestra. For Flutes, Violins, and Bass,	1 50
MUSIC of the Times, by Winner. Solos, Duets, Trios,	75
ORCHESTRAL Journal, for 2 Violins, Flute, Clarionet, Cornet and Bass, 24 Nos. each,	75
VOCAL.	
GENTLE ANNIE Melodist. Paper, 30. In Cloth,	35
POCKET Glee Book,	50
QUARTETTE, 4 Male Voices and Piano, in 6 Books, each	1 00
QUARTETTE, 4 Male Voices and Piano. Complete,	5 00
MASSES, CHURCH MUSIC, &c.	
EASTER Carols, by Geo. Wm. Warren,	30
TRINITY Church Carols, by H. S. Cutler, $7 per hundred.	10
UNISON Mass, by Cornell,	1 00
BRISTOW'S Morning Service in E. flat,	1 00
MORNING SERVICE, in B flat, by A. W. Berg,	1 25
THOMAS' Collection of Sacred Music,	1 50
UNITED STATES Psalmody,	1 25
MESSIAH, by Handel, large Folio size,	1 50
TE DEUM, in Eb by Lloyd,	1 00
" " " " " Perring,	1 50
" " " G, " Geo. Wm. Warren,	1 25
TANTUM ERGO, " Wm. Berge,	75
PRAISE THE LORD, in A Major, by A. W. Berg,	60

A Liberal Discount to Teachers, Schools and Seminaries.